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CREATIVE Machine Embroidery

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JANUARY/FEBRUARY 2015



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Printed in USA



Please recycle this magazine.



Coming Up!

Celebrate spring with the next issue of *CME*. Learn how to create flawless monograms and combine letters and fonts for perfect personalization; use Paintstiks to embellish freestanding lace; and create easy embroidered accessories using zippers. Look for this issue when it hits newsstands on Feb. 17, 2015.

Dear Readers,

One of the greatest advantages of having an embroidery machine is the ability to complete an entire project in the hoop. These in-the-hoop (ITH) projects were once limited to small items, such as bookmarks, ornaments and coffee sleeves, because all of the project components needed to fit in the largest (or sometimes smallest) hoop available. But now digitizers have developed ITH projects that are made in multiple hoopings, and then the components are easily stitched, or embroidered, together to create larger items, such as purses and even full size garments.

The accuracy achieved by letting the embroidery machine do all (or most) of the work is incomparable to projects made even by the best seamstresses. If you're a stickler for every stitch being perfect, or if stray threads or wonky seams are always getting you down, you'll love ITH projects. Plus, they take a fraction of the time of sewing an embroidery project from start to finish, as you don't need to switch from embroidery mode to sewing mode, and back again in some cases. If you're making the same gift for a group of friends, each one will look the same, which is great for wedding favors or gift tags.

We try to feature an ITH project in each issue, and always receive an overwhelmingly positive response when we do. So this year we decided to add an entire column devoted to ITH projects just to make sure we'd never miss an issue. What's the best part? Lisa Archer of Pickle Pie Designs is writing each one, and provided the featured project/design FOR FREE along with full instructions. See page 20 for the first installment. You may want to buy a new thumb drive to store the year of ITH projects we're about to unveil. (Check out the sewing- and embroidery-themed thumb drives at shopsewitall.com—they're super cute!)

We also have a new author for our Q&A column this year. Pamela Cox has written for us for years and is now lending her expertise to help you, the reader, with your embroidery snafus. Send her your toughest questions at info@cmemag.com for a chance to be featured in an upcoming issue.

There's so much more in the pages that follow. Don't miss the stunning velvet pillows featured on the cover. They look elegant, expensive and professional! No one will know you made the pillows yourself, though you should remind them repeatedly. The instructions begin on page 24.

Enjoy the new issue to celebrate the New Year!

Ellen March,
Editor-in-Chief



Send a stitched sentiment for Valentine's Day!

Find the tutorial for embroidered Valentines on page 31 and the exclusive CME Love is in the Air collection on page 14.

Create Holiday Magic

Bring a rustic feeling to your holiday setting this year. Some roughness around the edges can be enchanting. Enhance the sincerity that the season brings by using raw, natural fabrics in your craft. Beautiful, honest and pure.

Lay a little something under the tree and cherish the pleasure of giving. Your joy of sewing can make wishes come true...



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Get to know the authors and designers featured in this issue.

Lisa Archer

(“In the Hoop”—page 20) is the owner and creative director of Pickle Pie Designs. She loves the challenge of creating in-the-hoop designs that reflect her personal style.

Home Base: Holly Springs, NC
Visit: pickle piedesigns.com



Stacy Schlyer

(“Love Spell”—page 46) is a self-taught seamstress and self-proclaimed fabric junkie whose goal is the reach SABLE (Stash Accumulation Beyond Life Expectancy). She lives in Kansas with her family and blogs about her sewing adventures daily.

Home Base: Wichita, KS
Visit: stacysews.com



Pamela Cox

(“Q&A”—page 60, “Shimmer and Shine”—page 40) received a fashion design degree from The Boston School of Design with an emphasis on patternmaking. Purchasing her first embroidery machine in '07 added a new dimension to her education.

Home Base: Dublin, NH



Pattie Otto

(“Sweater Stitching”—page 50) is the owner of Great Copy Patterns. She enjoys creating new and unique patterns, teaching sewing classes, writing books and articles for publication and designing machine embroidery.

Home Base: Racine, WI
Visit: greatcopy.com



Kay Hickman

(“Basic Training: Hooping Bulky Items”—page 16) is a Bernina of America educator and teaches seminars and classes throughout the U.S.

Home Base: Edmond, OK
Visit: berninausa.com



Krista Tracy

(“Heart to Heart”—page 56) discovered her passion by designing and sewing custom clothing, and then found machine embroidery. Krista enjoys sharing her love of crafting through her website and the embroidery designs that she creates.

Home Base: Montgomery, LA
Visit: littleairplanedesigns.com



Sandy Lightfoot

(“Have a Heart”—page 31) is an artist, designer, patternmaker and writer. Over the last 26 years, she's written numerous machine knitting books and articles. She's been digitizing for 13 years and loves transforming a sketch into a complete project.

Home Base: British Columbia, Canada
Visit: sandylightfoot.com



Katrina Walker

(“Royal Velvet”—page 24) specializes in working with silk and wool. She enjoys designing projects for home sewists and playing with her flock of sheep.

Home Base: Spokane, WA
Visit: katrinawalker.com



Sue O'Very

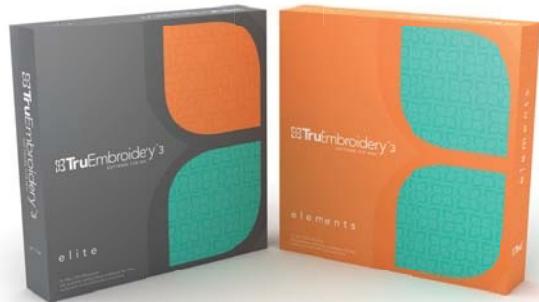
(“Countdown Clutch”—page 36) is an Educational Consultant for Baby Lock sewing machines. She enjoys finding new ways to incorporate different media into her machine embroidery.

Home Base: Tampa, FL
Visit: sealedwithastitch.com





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MATCH GAME

Be sure to match your stabilizer weight and type to the fabric you're embroidering. There's nothing worse than working on a great project and using the wrong stabilizer. The time and effort to get the correct weight is worth it!

Terri M., Facebook



IN A BIND

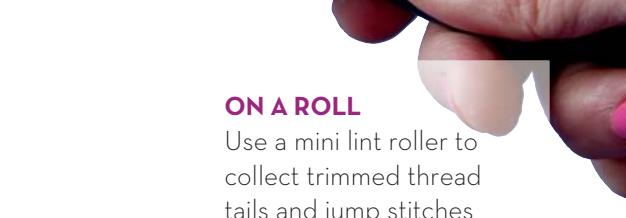
Keep photos of your projects organized in a three ring binder. Use it to reference past projects or find creative inspiration.

Crafty B., Facebook

BRUSH BUDDY

Interdental brushes are great for cleaning the hard to reach areas in your embroidery machine, plus they're inexpensive and easy to find.

Karen W., email



ON A ROLL

Use a mini lint roller to collect trimmed thread tails and jump stitches for easy cleanup without having to remove the hoop from the machine.

Mary B., email



CLASSY LADY

Take classes, classes and more classes. The more you know, the better your projects will be.

JoAnn S., Facebook

Send your tips and tricks to info@cmemag.com or post them on our Facebook fan page at facebook.com/creativemachineembroidery. If your tip is published, you'll receive a fabulous gift. Featured readers received a pack of Ultra Brite polyester embroidery thread from Hilos Iris.



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Must Haves

Check out these great **ESSENTIAL TOOLS** to help expand your creativity.

DOG DAYS

Show your love for your best friend with the **Mixed Mutts** design pack and quilt pattern. Create a smaller project with the included wall hanging pattern and 10 appliqué designs. (\$60, lunchboxquilts.com)



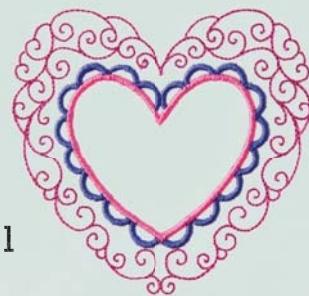
Visit the CME blog on Feb. 13, 2015 for a chance to win the Mixed Mutts design pack!



ADHESIVE ARMOR

Keep your embroidery hoops clean and clear of adhesive overspray with the **Hoop Shield**. Hoop a piece of stabilizer, place the Hoop Shield over the hoop and spray with your favorite adhesive. (\$29.99-\$34.99, nancysnotions.com)

Design Showcase



1



2



3

1. Create elegant décor for the season using the **Valentine Heart Frame 1** design from 8 Claws and a Paw. (\$1.95, 8clawsandapaw.com)
2. Stitch the **Valentine's Owl Lollipop Holder** from Embroidery Library for a treat and adorable ornament gift all in one. (\$4.99, emblibrary.com)
3. We go together like...Embroider a sweet sentiment with the **Peanut Butter and Jelly Appliquéd** from DigiStitches. (\$4, digistitches.com)



IN SIGHT

Reduce eye strain when threading needles and clipping threads with **Magniclip** handy clip-on magnifying lenses that flip down over your glasses. (\$14.99, shopsewitall.com)



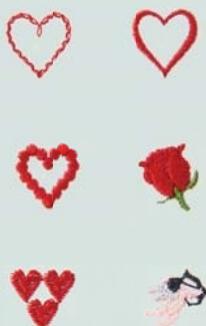
SHINE BRIGHT

Get light wherever you need it with the **Hands Free Craft Light**. Hang the light around your neck and the angled bulbs illuminate your work no matter where you are. (\$4.98, AllStitch.com)



UP TO DATE

With improvements to converting artwork to satin stitches and the magic wand tool, the **Floriani Embroidery Suite Pro Version 7.25** update makes digitizing easier than ever. (Free to current owners or \$4,299, florianisoftware.com)



4

Get new designs monthly plus extra fun projects with an Internet Embroidery Club membership. Visit marthapullen.com for more information.



5



6

4. Make a cute little project even cuter with the **3/4" Teeny St. Valentine's Day Mini Designs Collection** from Perfect Little Stitches. (\$9.95, perfectlittlestitches.com)

5. Embroider a delightful Valentine's Day gift using the **2015 IEC Collection** from Martha Pullen. (\$69/annual membership, marthapullen.com)

6. Add sweet charm to any project using the redwork designs from the Sealed With a Stitch **Enchanted Love Set**. (\$20, sealedwithastitch.com)

STERLING SILVER

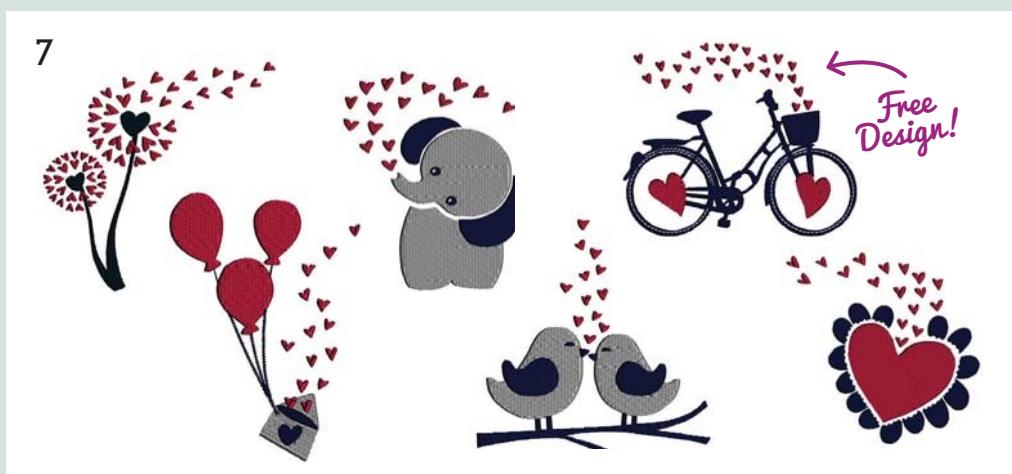
The limited edition **Bernina 880 Sterling Edition (SE)** features a speed of up to 1,200 sewing stitches per minute, more built-in stitch patterns and embroidery designs than ever before, plus a stylish new faceplate. Get special extras, including a premiere quilt and embroidery design collection created for Bernina by Sarah Vedeler. B 880 SE owners will also receive an invitation to the Bernina Creative Center in Aurora, IL, for an exclusive three-day Sterling Retreat with Sarah and the Bernina education team. (\$14,999, bernina.com)



OVER HAND

Protect your fingertips with the **Thimble Pack Plus** for all your hand sewing needs. Test out five different adhesive thimble types for better needle control, faster stitching, less hand pain and enhanced stitching comfort. (\$9.95, colonialneedle.com)

Design Showcase



7. Send your darling a message with the lovable **CME Love is in the Air** collection. Download the Bicycle Love design for free at cmemag.com until Feb. 28, 2015. (\$2.99/design or \$15/collection, shopsewitall.com)

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*One BERNINA 880 Sterling Edition (B 880 SE) Package available to retail purchaser of a B 880 SE sewing machine. One BERNINA 880 Sterling Edition Package includes: One (1) It's a Sterling Life embroidery kit**, MSRP \$999; One (1) invitation to an exclusive 3-day Sterling Retreat at the BERNINA Creative Center, Aurora, Ill. + tickets not included, MSRP \$399; One (1) ornamental silver plate for engraving, MSRP \$40 and Six (6) special accessory and software coupons totaling \$1,335 in potential savings. Total BERNINA 880 Sterling Edition package value is \$2,624. Offer cannot be transferred or redeemed for cash. Cannot be replaced with any other offer. Not valid on previous purchases. Taxes are not included in the total purchase calculation. Offer available at participating BERNINA Stores only. Subject to availability. Available while supplies last.

**One BERNINA 880 Sterling Edition It's a Sterling Life embroidery kit includes the following items: One (1) USB Stick with the "It's a Sterling Life on Berkeley Square" modular quilt and embroidery design collection created for BERNINA by Sarah Vedeler; One (1) PaintWork Tool; One (1) CutWork Tool; One (1) CrystalWork Tool; One (1) Needle Punch Tool; One (1) Needle Plate for Punch Tool; One (1) Commemorative Holiday Ornament. Total MSRP \$999.

+One BERNINA 880 Sterling Edition invitation to an exclusive 3-day Sterling Retreat at the BERNINA Creative Center, Aurora, Ill. includes the invitation only. The Sterling Retreat registration fee of \$199 plus travel and hotel accommodations are the responsibility of the BERNINA 880 Sterling Edition Purchaser. The Sterling Retreat is available on select dates only and is subject to availability. Registration required.

HOOPING BULKY ITEMS

by Kay Hickman

Learn essential techniques
and tips to easily hoop and
embroider bulky items.



HOOPING HINTS

- Personalizing sweatshirts, blankets, quilts and towels with embroidery is fun, but the biggest challenge is properly hooping these bulky items. The item weight and bulkiness causes the article to pull away from the stabilizer and shift into incorrect positions due to the embroidery arm movement. Bulky items need a semi-permanent bond to the stabilizer to prevent shifting.
- Hoop the fabric and stabilizer as one unit in the hoop whenever possible to prevent the fabric from shifting in the hoop during stitching.
- Loosen the hoop screw as much as possible. To prevent loosening the screw too much and losing the nut, place the outer hoop ring inside a plastic bag before unscrewing.
- Place the outer ring over a non-slip surface to prevent the ring from shifting during hooping (**A**). Use a non-slip shelf liner or a hoop alignment tool.
- When fabric and stabilizer combinations are too bulky to fit between the hoop rings, even with the screw loosened completely, utilize hoopless embroidery techniques for best results. Hoopless embroidery is the process of only hooping stabilizer, and then attaching fabric to the stabilizer using temporary spray adhesive or specialty stabilizer.
- Select the appropriate stabilizer for the item, and then hoop the stabilizer.

- Mark the horizontal and vertical centelines directly onto the hooped stabilizer, using the plastic hoop template if available.
- Spray the stabilizer with temporary spray adhesive. To protect the hoop from the adhesive spray, cut a hole in the center of a manila folder according to the hoop inner dimensions. Place the folder over the hoop before spraying the adhesive (**B**). Or purchase a professional hoop guard to protect the hoop.
- Mark the design centerlines onto the fabric in the desired area. Position the fabric over the stabilizer, aligning the center markings; finger-press to secure.
- Place the hoop onto the machine. Move the needle position to the marked center on the fabric. Lower the needle to double check proper placement. Adjust the needle if necessary using the machine's edit or move feature.

SPECIALTY STABILIZER

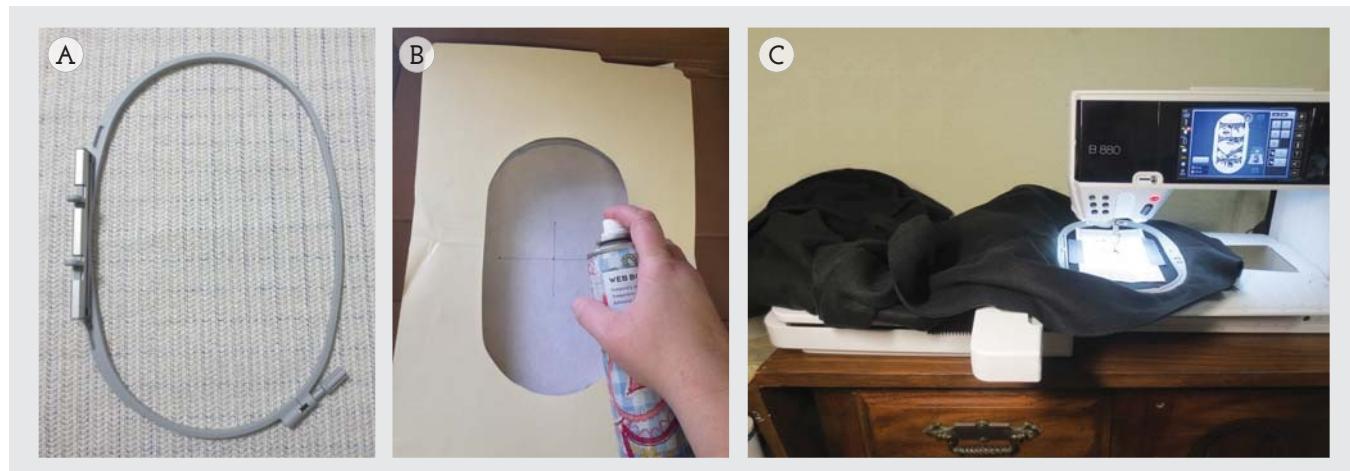
- Specialty stabilizers provide a more secure bond between the stabilizer and fabric than temporary spray adhesive.
- Paper-backed pressure sensitive adhesive stabilizer has a paper coating over a pressure-sensitive adhesive surface.
- Hoop the stabilizer with the adhesive side facing up. Mark the design centerlines onto the stabilizer wrong side using a dark marking pen so the mark-

ings are visible on the right side. Score the paper lining and peel it away, revealing the adhesive. Position the fabric over the stabilizer, aligning the centerlines; finger-press to secure. Place the hoop onto the machine, and then embroider the design.

- Water-activated adhesive stabilizer has one side coated with a surface that becomes tacky when moistened. Once the stabilizer dries, it creates the most secure bond, making shifting the fabric from the stabilizer practically impossible.
- Hoop the stabilizer with the shiny side facing up. Mark the design centerline onto the stabilizer wrong side. Lightly moisten the stabilizer right side using a damp sponge. Position the fabric over the stabilizer, aligning the centerlines; gently smooth into place. Allow the stabilizer to dry for a few minutes. Place the hoop onto the machine, and then embroider the design.
- To remove the stabilizer, gently pull the fabric away from the stabilizer and moisten the area. Continue to lift and moisten, and then tear away any excess.

POSITIONING POINTERS

- Positioning the excess fabric from a bulky item in the correct direction decreases the pulling and distortion from the fabric weight during stitching.
- Always position excess fabric to the left of the needle, letting the fabric move over the hoop bracket and/or embroidery module (**C**).



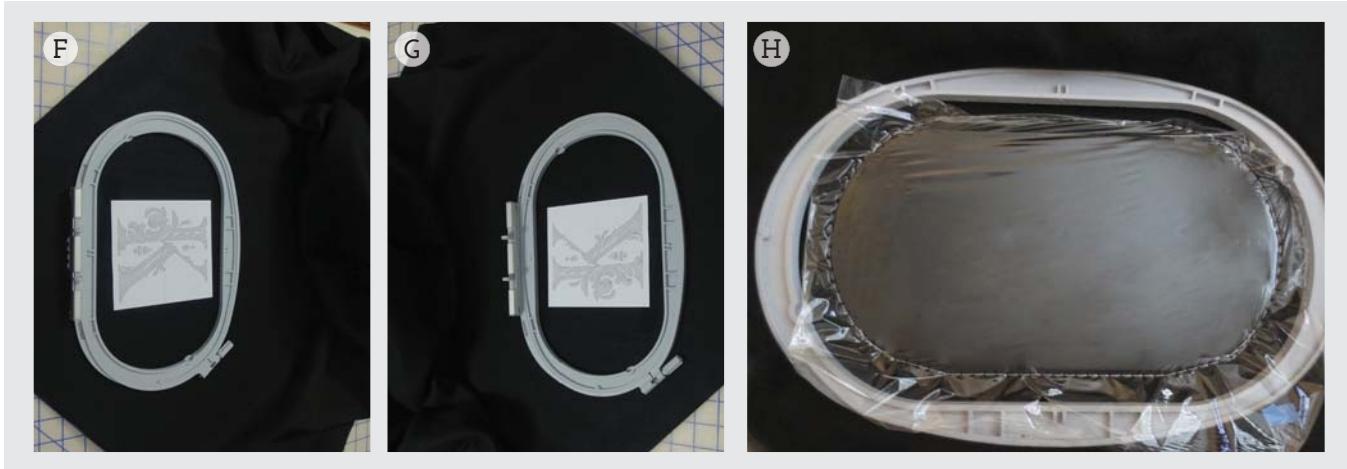


- The limited room between the right of the needle and the machine's "wall" means the excess fabric needs to be rolled or pinned out of the way, which can easily catch under the needle or hoop, or the excess fabric can completely impede the hoop movement (D).
- To correctly position excess fabric, print a paper design template with the centerlines indicated. Before trimming the paper, draw an arrow at the design upper edge denoting the correct design direction. Place the template over the fabric in the desired orientation. Transfer the design centerlines and arrow onto the fabric using a removable fabric marker.

tip

Never leave the machine unattended when stitching bulky items. Always observe the stitching and adjust the excess fabric as needed.

- Center the hoop over the template and fabric. Determine whether the excess fabric is positioned to the left of the needle. The design upper edge on the hooped fabric doesn't always need to align with the hoop upper edge.
 - For example, positioning the hoop bracket vertically on the blanket allows the excess fabric to extend toward the machine back, which causes drag and pulling during stitching (E).
 - If the hoop bracket is placed horizontally along the design lower edge, the excess fabric extends to the machine right and impedes accurate stitching (F).
 - Placing the hoop bracket horizontally and along the design upper edge, the excess fabric extends to the left of the needle and prevents fabric shifting (G).
- After hooping the item following one of the previous techniques, place the hoop onto the machine. Check that the design orientation on the machine screen corresponds with the hooped fabric. If needed, rotate the design on the machine screen to match the fabric orientation.



BASTING BOXES

- Use a baste-in-the hoop outline stitch to temporarily attach the fabric to the stabilizer along the hoop perimeter (**H**).
- Some machines have built-in baste-in-the hoop designs. If the machine doesn't have the feature, most embroidery machine companies provide basting designs.
- If using a baste-in-the hoop stitch, save the file to the machine's memory. Load the design onto the screen and use the add feature to bring the design onto the screen. The basting outline stitches before the design begins.
- If the machine isn't able to combine designs on the screen, load the baste-in-the hoop design onto the screen and stitch the outline. Don't remove the hoop from the machine. Select the desired design, and then embroider.
- Before stitching the baste-in-the hoop design, decrease the machine speed. If the machine embroiders with the foot pedal, use the pedal to control the

speed during the stitching, ending the stitching and repositioning the fabric as necessary.

- For exceptionally heavy or large items, position an item with the same height as the machine module next to the machine to support the fabric weight.
- To keep excess fabric away from the needle, use large office clips or hair clips. Clip the excess fabric to the hoop, making sure the clips don't interfere with the hoop movement or come loose during stitching. §

DESIGN

Monogram letters: OESD, Damask Alphabet (#12452); available at participating Design Studio dealers or online at embroideryonline.com

SOURCES

Bernina of America provided the featured B880 sewing and embroidery machine: bernina.com.

Master-Hooper carries hooping alignment tools: masterhooper.com.

Sew Concept carries Hoop Shields: sewconcept.com.

New!
COLUMN

LIP BALM CASE

by Lisa Archer



Welcome to the first "In the Hoop" column, a regular feature dedicated to the wonderful world of in-the-hoop (ITH) machine embroidery. Try your hand at ITH by stitching a quick and easy lip balm case that conveniently attaches to a key ring.

ITH INSPIRATION

ITH embroidery designs automate the task of stitching together a pattern, making it possible to create a beautiful, finished project with no sewing experience necessary—although a love for fabric, color, and creativity definitely help! As Creative Director of Pickle Pie Designs, Lisa has been designing and digitizing ITH designs for more than seven years, but she still gazes in wonder each time the

embroidery machine stitches out an entire project in the hoop. In each In the Hoop column, Lisa will share an ITH project that will help you expand your understanding and skills when working with these fun, timesaving designs. From zippered bags stitched start-to-finish, to three dimensional flowers, stuffed animals, pot holders, luggage tags and more, the ITH possibilities are endless.



Download the free ITH Lip Balm Case design at cmemag.com/freebies until Feb. 28, 2015. After the expiration date, the design will be available for purchase at picklepiedesigns.com.

LIP BALM CASE

This easy design is a great introduction to layering fabric pieces in the embroidery hoop to create a finished project. It requires just one fat quarter of fabric, or use scraps from your stash.

materials •

Fat quarter of print cotton fabric

Tear-away stabilizer

Fusible interfacing

Thread: embroidery & bobbin

Small elastic ponytail holder

3/4"-diameter button

1"-diameter key ring

2" length of 3/8"- or 5/8"- wide ribbon

Painter's or machine embroidery tape

Hand sewing needle

Chopstick or knitting needle

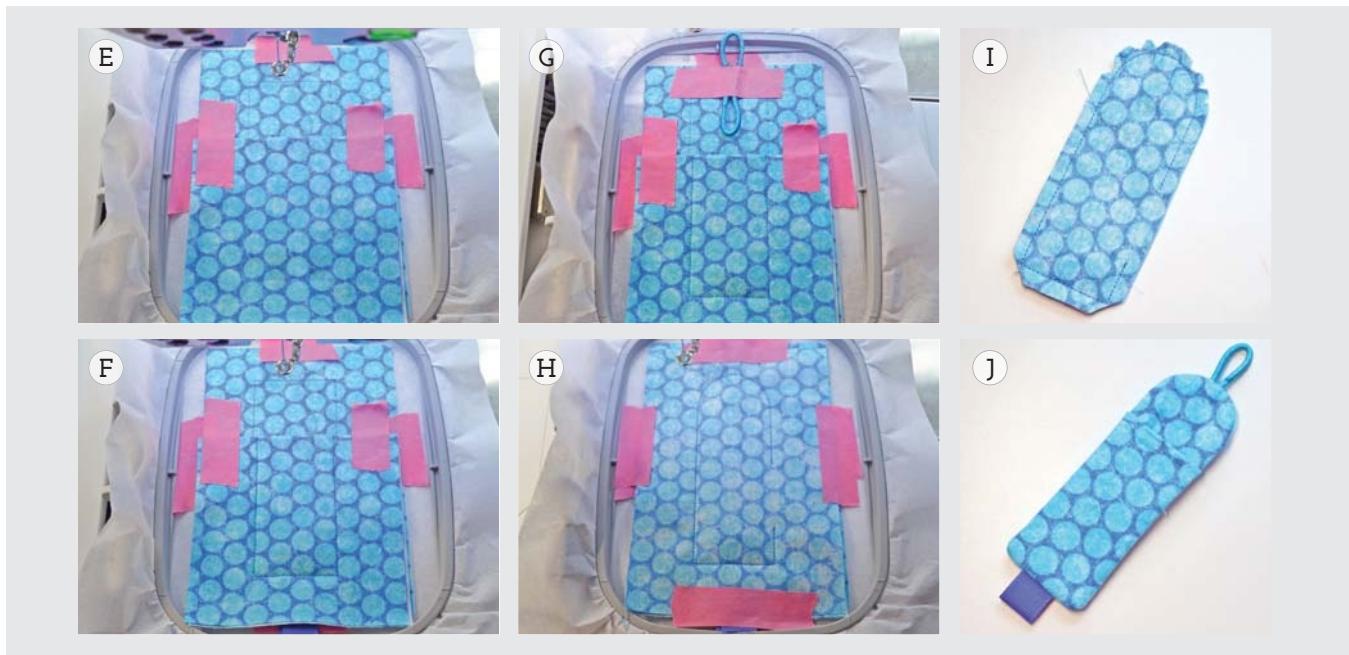
Fusible web tape (optional)

- From the fabric, cut one 4"x8" rectangle and two 4"x6" rectangles.
- From the fusible interfacing, cut one 4" square and one 4"x6" rectangle.
- With wrong sides together, fold the 4"x8" rectangle in half widthwise to create a 4" square; press. Unfold the rectangle, and then center the interfacing square over one rectangle half on the fabric wrong side; fuse according to the manufacturer's instructions. Fold the rectangle again along the original foldline, sandwiching the interfacing; press.
- Fuse the interfacing rectangle to one 4"x6" rectangle wrong side.

EMBROIDER

- Load the Lip Balm Case design onto the machine. Hoop a piece of tear-away stabilizer, and then place the hoop onto the machine.
- Embroider the placement stitches on the stabilizer (A). Place the interfaced 4"x6" rectangle right side up over the stabilizer, completely covering the placement stitches; tape the edges (B).
- Embroider the tacking stitches to attach the fabric to the stabilizer (C).
- Embroider the ribbon-placement stitches. Fold the ribbon in half widthwise, and then center the ribbon over the ribbon-placement stitches, with the folded end pointed inward and extending 1/2" into the design. Tape the ribbon in place outside of the placement stitches (D). Embroider the next set of tacking stitches to secure the ribbon.





- Embroider the folded-fabric placement stitches. Place the folded fabric over the fabric rectangle in the hoop, aligning the fold with the placement stitches. Tape the folded edge in place outside of the first set of tacking stitches (E). Embroider the next set of tacking stitches to secure the folded fabric (F).
- Embroider the elastic placement stitching. Center the elastic over the placement stitching with a 1"-long loop extending toward the design center; tape in place beyond the tacking stitches (G). Embroider the next set of tacking stitches to secure the elastic.
- Center the remaining fabric rectangle right side down over the

fabric layers in the hoop; tape the edges to the stabilizer. Embroider the last set of tacking stitches to secure the fabric rectangle (H). (The final tacking stitches include a side opening for turning the case right side out.)

- Remove the hoop from the machine and the stabilizer from the hoop.
- Remove the stabilizer from the fabric. Trim the case perimeter $\frac{1}{4}$ " beyond the outline stitches and clip the curves and corners (I).
- Turn the case right side out through the opening, poking out the corners and curves with a chopstick or knitting needle. To close the side opening, whipstitch by hand, or place a small piece of

fusible web tape between the fabric layers; fuse.

- Turn the case pocket toward the case back. This is a very small area, so turning it requires some work and patience. Poke out the corners, and then press the case (J).

FINISH

- Fold the flap downward to determine the button placement on the case pocket; mark. On the featured case, the button center is approximately $\frac{3}{4}$ " from the pocket edge. Hand stitch the button over the mark. Attach a key ring to the ribbon loop.
- To use the case, place the lip balm in the pocket, and then secure the elastic loop around the button. §

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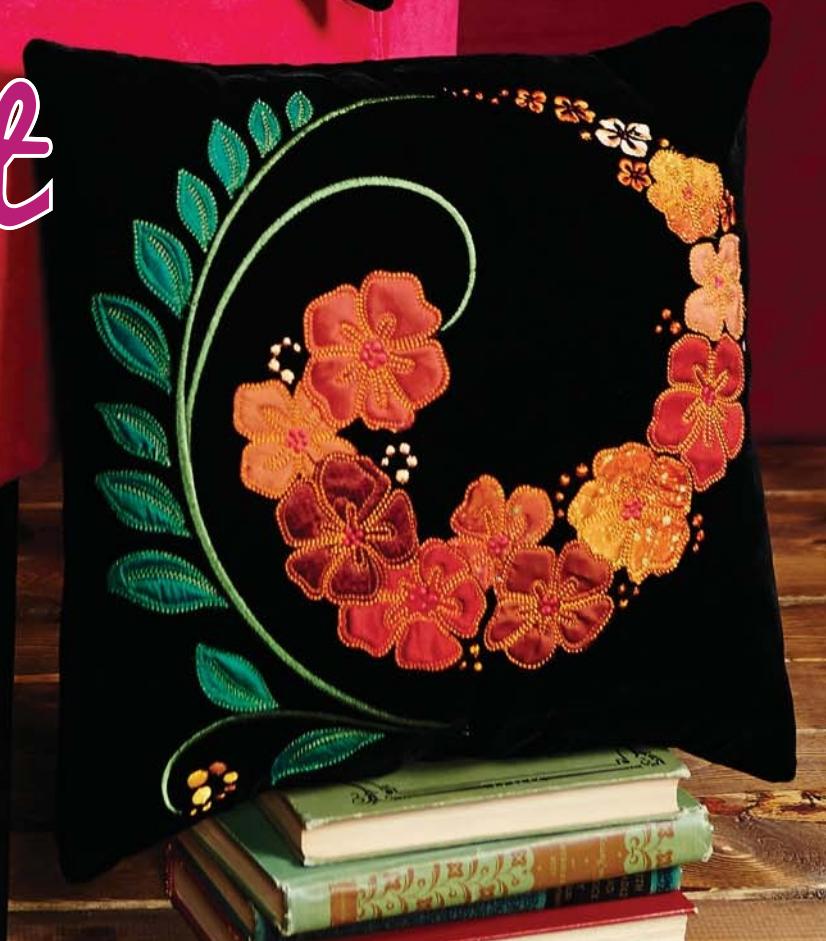
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ROYAL *Velvet*

by Katrina Walker



Learn tools and techniques to simplify embroidering on velvet, and then make a set of luxurious pillows to dress up your décor.

EMBROIDERING VELVET

Velvet is a unique fabric resulting from two fabrics being woven in a double layer, with the connecting threads between them cut apart to create the pile. Working with the velvet nap presents some challenges for machine embroidery. Design selection, stabilizer, thread and needles all play an important role in creating a successful stitchout.

DESIGNS

Choose embroidery designs with strong details, as fine lines will be lost in the pile. Consider using specialty designs that feature heavy layers of satin stitching, thread velvet, yarn embroidery or appliqué. These bold elements ensure the embroidery details will be visible above the velvet pile.

STABILIZER

To avoid hoop burn, don't hoop velvet fabric. Magnetic hoops, which use magnets to hold fabric in place rather than tensioned inner and outer hoops, work well, but aren't always available in the correct size. Alternatively, hoop a piece of light-weight cut-away stabilizer, such as a cut-away mesh. Spray the velvet wrong side using temporary spray adhesive, or use a glue stick.

Gently smooth the fabric onto the hooped stabilizer, ensuring there are no wrinkles or puckers.

Ensure the adhesive doesn't gum up the needle and cause unnecessary friction. Some adhesives work well for sewing on a standard machine, but embroidery at high speeds creates additional friction, and embroidering velvet causes even more friction due to the pile texture. If using a glue stick to adhere the velvet to the hooped stabilizer, allow a few minutes for the glue to dry to avoid this issue. Add a floating layer of tear-away stabilizer under the hoop for extra support.

TOPPER

When embroidering fabric that has a pronounced pile, a topper helps the stitches float and keeps the pile from poking through the embroidery. However, some velvets are very heat sensitive, so removing a heat-removable topper is problematic. A low-heat topper is recommended, but there's still a chance of permanently flattening the velvet pile. Water-soluble toppers may be used, though velvet projects are seldom washed after embroidering. If the project will be washed, prewash a fabric scrap

before embroidering. Instead of washing the entire project, remove excess topper using a damp washcloth rather than soaking, ensuring the velvet doesn't dry flattened. Tear-away stabilizer may be used as a topper on terry cloth, but on velvet it leaves unsightly stabilizer fuzz around the design perimeter. For the silk/rayon velvet used for the featured pillows, no topper was used to avoid these issues.

If unable to use a topper, choose a bold design or stitch light satin stitched areas more than once to act as an underlayment and enhance the design visibility.

NEEDLE & THREAD

Highly textured fabrics generate more needle heat due to friction than smooth fabrics, causing delicate embroidery threads to break more often. Avoid these challenges by using a large size 90/14 or 100/16 titanium topstitching needle. Titanium disperses heat faster than a standard steel needle, which helps prevent thread failure due to high heat. Similarly, the deep scarf offered by a larger topstitching needle better protects embroidery threads from abrasion caused by the fabric pile.

Because of these considerations, use a strong, smooth embroidery thread, such as a high tensile rayon or polyester. Use other threads, such as metallic, with a lower machine speed to avoid stressing the delicate threads.

APPLIQUÉ

Appliquéd on velvet provides a beautiful contrast between smooth and plush fabrics. When applying appliquéd pieces to the velvet, it's difficult to adhere them precisely. The pile may shift, causing the appliquéd to skew and become misaligned. To remedy this, cut an appliquéd piece large enough to safely hold in place as the machine embroiders. Embroider manually (controlling the speed with the foot pedal), going slowly so that you can adjust and smooth the fabric in place as needed. If using silk appliqués, as on the featured pillows, don't trim the silk until after all of the appliquéd embroidery is complete. Although this means the silk appliquéd will be "raw edged" rather than satin-stitch edged, trimming the silk prior to the satin stitching often results in the silk fraying along the edge, causing the appliquéd fabric to detach from the final stitching.



POSH Pillows

Easily reproduce designer home accents for a fraction of the cost by using an embroidery machine.

materials .

Materials listed are enough to create three 15½" square pillows.

2 yards of black velvet

Three 16" square pillow forms

Silk scraps (for appliqués)

Stabilizer: lightweight cut-away mesh & tear-away

Temporary spray adhesive

Pattern or tracing paper

Thread: all-purpose & embroidery

Needles: size 100/16 titanium top-stitching & size 80/12 universal

Two coordinating embroidery designs (approximately 14" square)

EMBROIDER

- From the velvet, tear three 18" squares along the fabric grain, as cutting velvet with scissors or a rotary cutter is often challenging. Tearing squares larger than needed allows for extra maneuvering room, plus allows the edges, which may be rough from being torn, to be trimmed evenly.
- Tear two strips measuring 18" x the fabric width for the back panels. Tear each strip into three 12½" x 18" rectangles.
- From the paper, cut a 16½" square pillow template. A slightly smaller pillow cover fits a 16" square pillow form and looks more professional.



- Install a titanium needle onto the machine. Thread the machine with matching embroidery thread in the needle and bobbin.
- Hoop a piece of cut-away mesh stabilizer. If using a large hoop, overlap as many stabilizer sheets as needed to fill the hoop.
- Center one velvet square right side up over the stabilizer using temporary spray adhesive or a glue stick to secure. Place the hoop onto the machine. Slide a piece of tear-away stabilizer under the hoop.
- Embroider the design, placing silk scraps over each appliqué placement line as needed. Once the

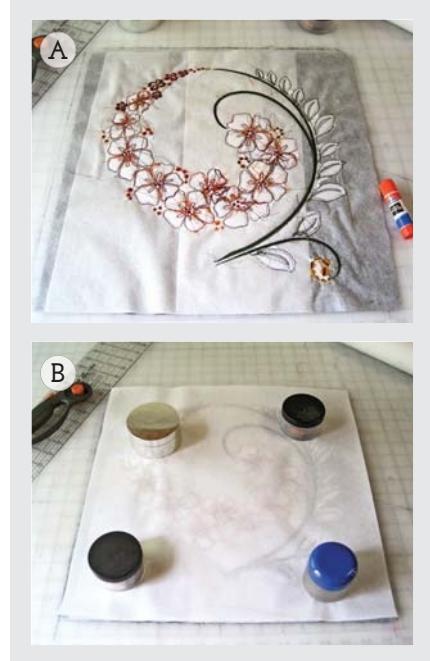
design is complete, remove the hoop from the machine and the stabilizer from the hoop. Remove the tear-away stabilizer from the design perimeter. Trim the silk appliqués close to the design perimeter.

• Don't trim any excess cut-away stabilizer (A). This keeps the velvet from shifting during trimming and sewing. Mark the pillow-template center and center it over the design wrong side. Trim the velvet to match the template using a rotary cutter and ruler (B). If the velvet edges fray badly, zigzag- or serge-finish the perimeter.

• Repeat to embroider the remaining pillow fronts, embroidering

tip

Keep a lint roller handy when working with velvet to pick up lint on the pile and keep the workspace free of velvet trimmings.

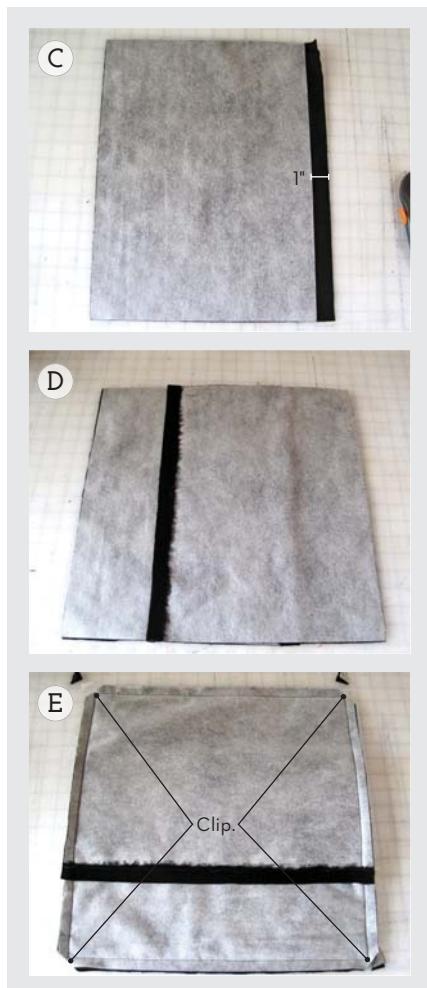


the desired design twice. Before adhering the pillow front to the stabilizer, ensure the nap for each pillow front runs in the same direction. If the nap runs in different directions, the color may appear to vary from pillow to pillow.

CONSTRUCT

Use $\frac{1}{2}$ " seam allowances.

- Install a universal needle onto the machine. Thread the machine with all-purpose thread in the needle and bobbin.



- From the cut-away stabilizer, cut six $12'' \times 16\frac{1}{2}''$ rectangles. Using temporary spray adhesive, adhere one stabilizer rectangle to each pillow-back wrong side. Trim the velvet to match the stabilizer, leaving one pillow long edge 1" wider than the stabilizer (C). If the velvet edges fray badly, zigzag- or serge-finish the perimeter.
- Fold the velvet long edge 1" toward the wrong side over the stabilizer; pin or use temporary spray adhesive to secure. Stitch each back-panel folded edge $\frac{3}{4}$ " from the fold. Repeat to create six back panels.
- With right sides together, align one back panel over one pillow front, aligning the raw edges. Layer another back panel over the first, aligning the raw edges. Continue layering until all six back panels are attached to the front panel. Pin the layers together.

other back panel right side down over the pillow, aligning the raw edges and overlapping the pillow-back finished edges (D).

- Pin the pillow perimeter. If the velvet shifts, pin both perpendicular and parallel to the seamline. Or use air-soluble spray adhesive to temporarily baste the seam allowances. Stitch the pillow perimeter.
- Clip the corners, being careful not to clip too close to the stitching (E). Turn the pillow right side out. Insert the pillow form through the opening. 

DESIGNS

Floral appliquéd designs: Husqvarna Viking, #26 and #35, Elegant Cases #253; husqvarnaviking.com





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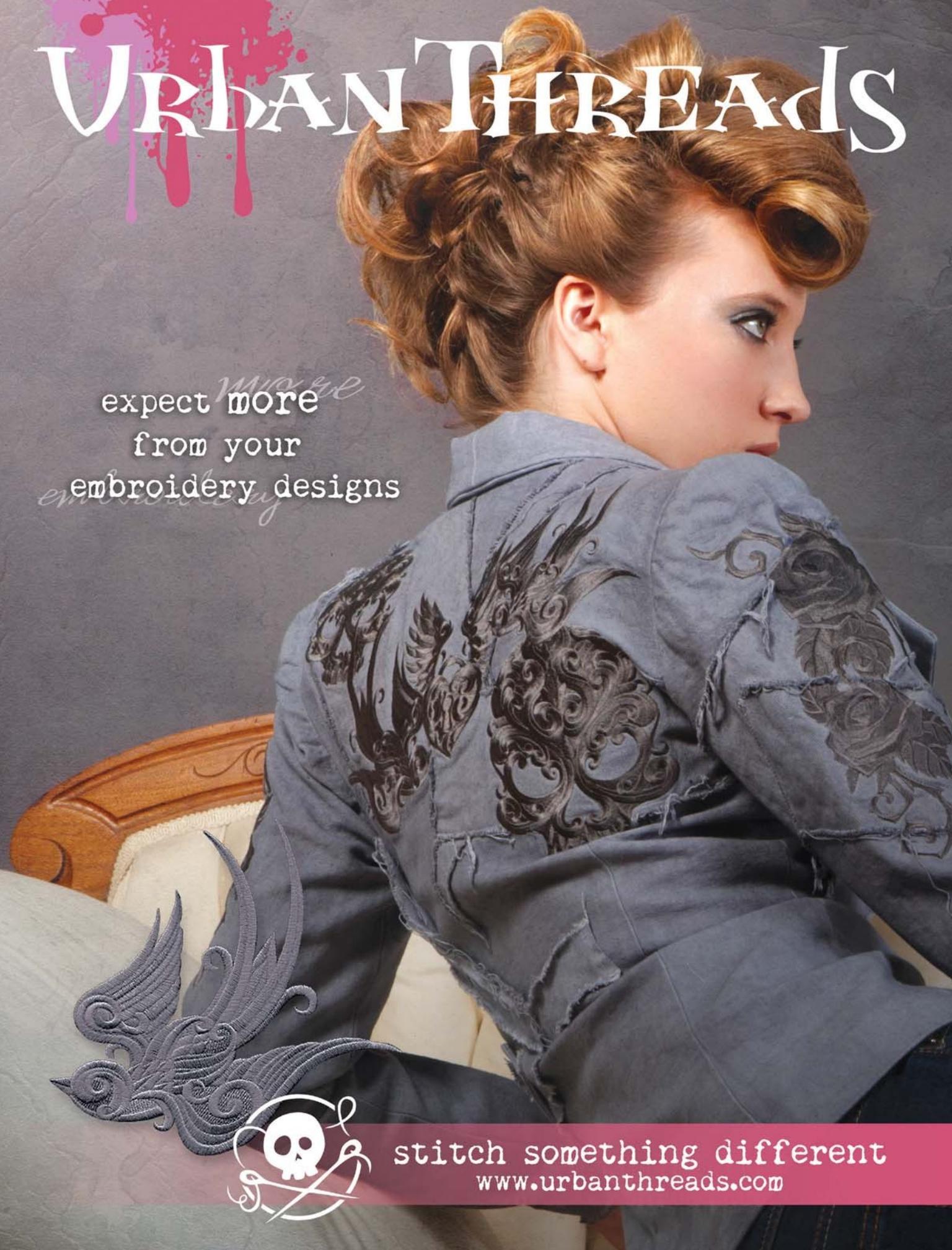
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Create cute in-the-hoop tags for all your Valentine's Day gift-giving needs.

HAVE A Heart

by Krista Tracy



Download eight tag designs free from cmemag.com/freebies until Feb. 28, 2015.

The designs will be available for purchase at shopsewitall.com after the expiration date.



materials •

Materials listed are enough to create one tag.

Two felt scraps (at least 3" x 4")

Embroidery thread
(See "Source.")

22" length of 1/4"- to 3/8"-wide grosgrain ribbon

Size 80/12 sharp or universal machine embroidery needle

Stabilizer: mediumweight tear-away & heat-removable film

Small embroidery scissors

Temporary spray adhesive

Tag design

EMBROIDER

- Download the tag designs from cmemag.com/freebies. Load the desired front and back design and the tag outline onto the machine.
- Hoop a piece of tear-away stabilizer. Place the hoop onto the machine. Embroider the placement stitches (A).
- Place one felt scrap over the placement stitches. Embroider the tacking stitches. Remove the hoop from the machine, but leave the stabilizer in the hoop. Trim the excess felt close to the stitching line (B).



- Embroider the remaining design. Once the embroidery is complete, remove the hoop from the machine and the stabilizer from the hoop. Carefully tear away the stabilizer from the design perimeter. Repeat to embroider the tag back.
- Hoop a piece of heat-removable film, and then place the hoop onto the machine. Embroider the placement stitches.
- Remove the hoop from the machine and flip over. Spray the tag-back wrong side using temporary spray adhesive, and then adhere onto the stabilizer wrong side over the placement stitches (**C**). Adhere the tag front right side up over the placement stitches on the hoop right side (**D**). Re-place the hoop onto the machine.



- Embroider the remaining design to secure the tags together and embroider the ribbon hole.
- Remove the hoop from the machine and the stabilizer from the hoop. Tear the excess film from the design perimeter. Using small embroidery scissors, cut out the ribbon-hole center. 

DESIGNS

Download eight tag designs free from cmemag.com/freebies until Feb. 28, 2015. The designs will be available for purchase at shopsewitall.com after the expiration date.

SOURCE

Gutermann provided the embroidery thread: guetermann.com.

tip

Add lettering to embroider a name on the "To" or "From" lines, or write the name after embroidery using a fabric marker.





ORIGAMI *Gifting*

by Krista Tracy

Stitch an in-the-hoop box that's perfect for giving a small treat or sending a special note

materials •

Materials listed are enough to create one box.

Lightweight cotton fabric (dimensions depend on desired box size; see "Sources")

Embroidery thread (See "Sources.")

Size 80/12 sharp or universal machine embroidery needle

Stabilizer: mediumweight tear-away, heavyweight cut-away & heat-removable film

Small embroidery scissors

Temporary spray adhesive

Box design

EMBROIDER

- Download the Origami Gifting designs from cmemag.com/freebies. Choose the desired box size, and then load the design onto the machine. The featured boxes are $6\frac{3}{4}$ " square and $3\frac{3}{4}$ " square.
- Thread the needle and bobbin with the desired color of embroidery thread. Use the same color thread in the needle and bobbin, as the bobbin stitching will be visible on the finished box.
- Hoop a piece of heat-removable film, and then place the hoop onto the machine (**I**).
- Embroider the center placement line. Place a scrap of heavyweight cut-away stabilizer over the stitching, ensuring it covers the entire area. Embroider the tacking stitches, and then remove the hoop from the machine. Trim the stabilizer close to the stitching.



Download the box design in four sizes and two variations free from cmemag.com/freebies until Feb. 28, 2015. The designs will be available for purchase at shopsewitall.com after the expiration date.



- Re-place the hoop onto the machine. Embroider the box outline (**2**).
- With the fabric side up, place one fabric/stabilizer piece over the box stitching lines, covering the entire outline. Embroider the tacking stitches (**3**). Remove the hoop from the machine, and then trim the fabric close to the stitching, leaving the heat-removable film intact. Re-place the hoop onto the machine.
- Embroider the securing stitches. Remove the hoop from the machine, and then flip over. Spray the remaining fabric piece stabilizer side using temporary spray adhesive; adhere to the hoop underside over the box outline. Re-place the hoop onto the machine.
- Embroider the tacking stitches. Remove the hoop from the machine, and then trim the excess fabric close to the stitches (**4**). Re-place the hoop onto the machine.
- Embroider the remaining design. Remove the hoop from the machine and the stabilizer from

the hoop. Tear the film from the design perimeter. Fold each box flap toward the center along the stitching lines, overlapping them and tucking the last flap under the first. Press with a warm iron to set the folds (**5**). §

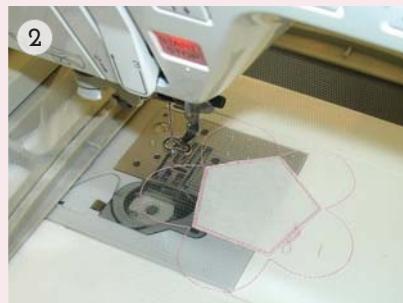
DESIGNS

Download two box design variations for a 4" x 4", 5" x 7", 6" x 10" and 7" x 12" hoop free from cmemag.com/freebies until Feb. 28, 2015. The designs will be available for purchase at shopsewitall.com after the expiration date.

SOURCES

Gutermann provided the embroidery thread: guetermann.com.

Timeless Treasures provided the cotton fabric: ttfabrics.com.



COUNTDOWN *Clutch*

by Sue O'Very



Ring in the New Year with a fun in-the-hoop clock clutch that holds all your party essentials, including lipstick and small mirror, so you'll be prepared for a midnight kiss.

materials •

- Two 5" x 7" rectangles of gold crepe-back satin (lower back & back lining)
- 7" x 10" rectangle & 7" square of gray crepe-back satin (upper back & upper back lining)
- 9" x 12" rectangle & 7" square of cream crepe-back satin (font & lining)
- 1/2 yard of 20"-wide fusible woven interfacing
- 9" x 12" rectangle of sheer mesh cut-away stabilizer
- 7" square of heavyweight stiff interfacing
- 7" length of 1/2"-wide paper-backed fusible web tape
- Thread: 60-wt. bobbin & embroidery
- Size 90/14 embroidery needle
- 9"-long nylon coil zipper
- 16" length of 1/4"-wide chain
- 33" length of 5/8"-wide grosgrain ribbon
- Appliquéd scissors
- Removable fabric marker
- Hand sewing needle
- Seam sealant
- Point turner
- Pliers
- Tape
- Decorative bead (optional)
- Jump ring (optional)
- In-the-hoop clock clutch design (See "Design.")

PREPARE

- From the fusible interfacing, cut one 9"x12" rectangle for the front, one 5"x7" rectangle for the upper back, one 3 1/2"x7" rectangle for the upper-back lining and two 5"x7" rectangles for the lower-back and lower-back lining.
- Fold the upper back and upper-back lining rectangles in half widthwise with wrong sides together; press. Adhere the coordinating woven interfacing rectangles to the lower half of each satin rectangle following the manufacturer's instructions.
- Adhere the fusible web strip to the upper-back rectangle wrong side along the foldline following the manufacturer's instructions. Remove the paper backing. Fold the rectangle along the foldline with wrong sides together; press.
- Adhere the coordinating fusible interfacing pieces to the lower back, back lining and front-rectangle wrong sides.

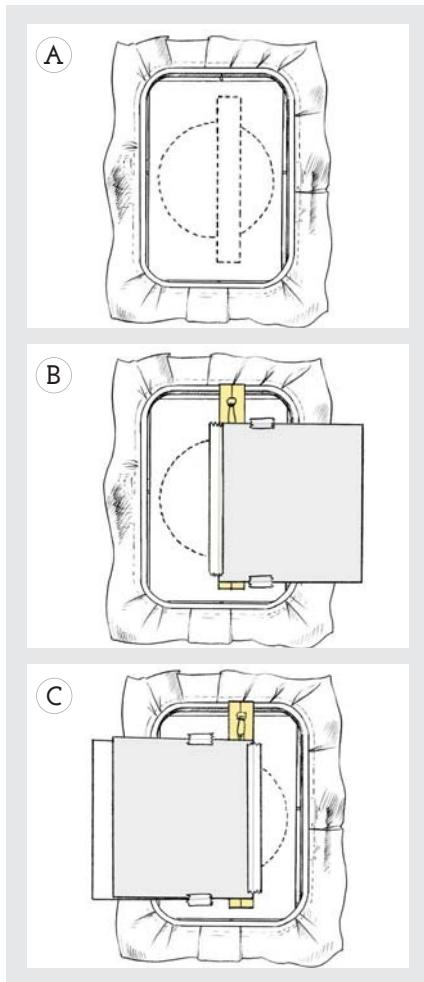
EMBROIDER

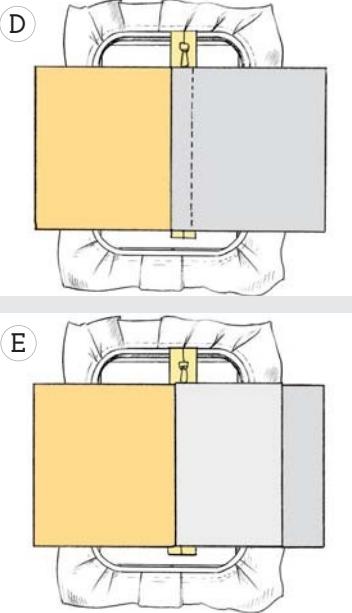
- Thread the machine with embroidery thread in the needle and bobbin thread in the bobbin.
- Hoop the mesh stabilizer and place the hoop onto the machine. Embroider the clutch placement circle and the zipper placement rectangle stitching lines (A).
- Remove the hoop from the machine, but don't remove the



stabilizer from the hoop. Position the hoop on a flat work surface.

- Close the zipper. Position the zipper right side up within the zipper placement rectangle, aligning the zipper tape edges with the rectangle long edges, the lower zipper stop 1" below the rectangle lower short end and the zipper pull 1" above the opposite short end. Place tape across the zipper within the clutch placement circle to secure the zipper to the stabilizer.
- Position the lower-back rectangle wrong side up over the zipper, aligning the raw edge with the left zipper tape edge and centered within the clutch placement circle; secure with tape along the long edge and short edges (B).
- Turn the hoop to the wrong side. Position the lower-back lining wrong side up over the stabilizer, aligning the raw edge with the left zipper tape edge and centered within the clutch placement circle; secure with tape along the long edge and short edges (C).





- Place the hoop onto the machine. Embroider the lower zipper stitching line. Remove the hoop from the machine and the tape from the fabric.
- Fold the lower-back and lower back lining toward the right side; finger-press the seams. Place tape along the upper short edges to secure the fabric to the stabilizer.
- Position the upper back right side up over the zipper, aligning the fold with the lower-back rectangle/zipper seamline (D).
- Turn the hoop to the wrong side. Unfold the upper-back lining rectangle. Position the rectangle wrong side up over the zipper, aligning the foldline $\frac{1}{4}$ " from the right zipper-tape edge (E).
- Place the hoop onto the machine. Embroider the upper-zipper stitching line.
- Remove the hoop from the machine, and then turn the hoop to the wrong side. Fold the upper-back lining with wrong sides together; finger-press the seam. Align the upper- and lower-back lining rectangle edges; secure the short edges with tape.
- Turn the hoop to the right side. Remove the tape securing the zipper. Unzip the zipper halfway (F). Place tape along the upper-back folded edge 2" beyond the upper zipper stop.
- Place the hoop onto the machine. Embroider the clutch circle stitching line (G).
- Remove the hoop from the machine and the stabilizer from the hoop. Draw a line $\frac{1}{2}$ " beyond the clutch perimeter stitching line. Cut along the line through all layers.
- Position the clutch wrong side up on a flat work surface. Carefully remove the mesh stabilizer covering the zipper with a seam ripper (H). Unzip the zipper to 1" from the lower stop.
- Hoop the front rectangle. Turn the hoop to the wrong side. Center the heavyweight stiff interfacing over the stabilizer; secure the upper and lower edges with tape.
- Wind a bobbin with bobbin thread and install into the machine. Place the hoop onto the machine. Embroider the tacking stitches, clock swirls, and numbers.
- Remove the hoop from the machine, but don't remove the fabric from the hoop. Turn the hoop to the wrong side. Cut away the excess stabilizer close to the circle stitching line, using appliquéd scissors.
- Place the hoop onto the machine. Embroider the perimeter borders, and then the clock hands. Remove the hoop from the machine.
- Cut a 3" length of ribbon. Fold the ribbon in half widthwise. Center the ribbon raw short ends over the clock upper-border edge and extend the ribbon folded edge inside the clock design; secure with tape (I).
- Position the clutch over the clock design with right sides together, aligning the clutch-circle stitch-



ing line with the clock-design perimeter and upper edges. If needed, use pins to help align the circle stitching lines. Secure the clutch perimeter with tape (J).

- Thread the machine with embroidery thread in the needle and matching bobbin thread in the bobbin. Install the hoop onto the machine. Embroider the construction stitching line along the clutch lower-left edge.
- Position the lining rectangle over the clutch with wrong sides together; secure the edges with tape. Embroider the construction stitching line along the clutch perimeter.
- Remove the hoop from the machine and the fabric from the hoop. Cut through all layers, leaving a $\frac{1}{2}$ " seam allowance along the perimeter and a $\frac{3}{4}$ " seam allowance along the clutch opening.
- Turn the clutch right side out through the opening. Fold the opening seam allowance toward the clutch wrong sides;

finger-press. Slipstitch the opening closed.

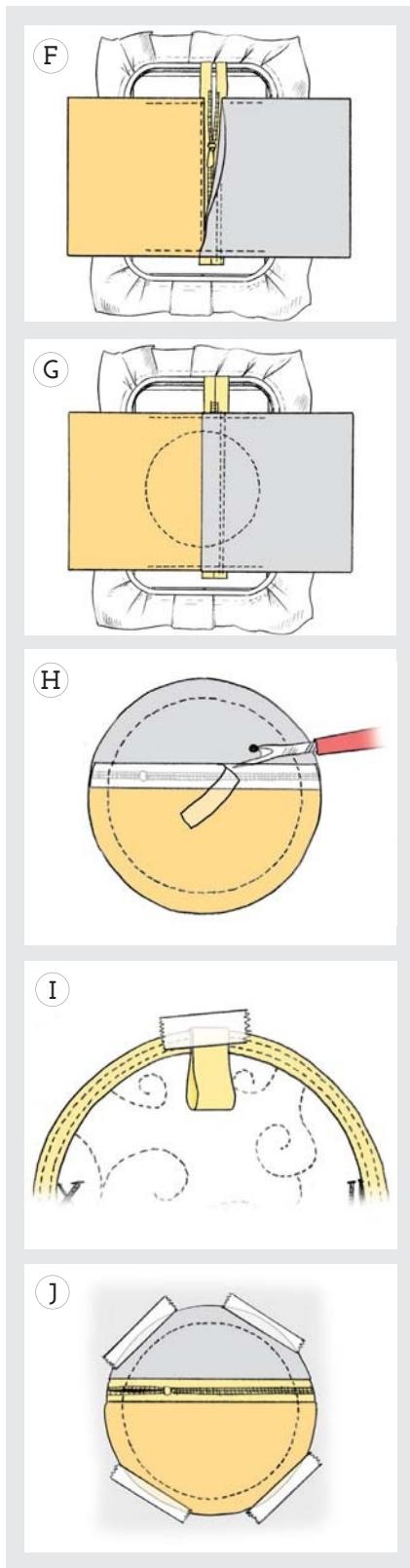
- Turn the clutch right side out through the zipper opening, using the round point turner end to push out the seamline if needed.

FINISH

- If desired, attach a bead to a jump ring, and then attach the jump ring to the zipper pull using pliers.
- Thread the chain through the ribbon loop. Open one chain end link using pliers. Attach the open link to the opposite chain end link, and then close the open link using pliers.
- Fold the chain in half. Thread one short end of the remaining ribbon length through one chain link at the uppermost point. Tie the ribbon into a bow, leaving a long tail on each end. Cut each ribbon end at a 45° angle, and then apply seam sealant to prevent fraying. §

DESIGN

Clock clutch: Sealed with a Stitch, Count Down Clutch; sealedwithastitch.com.



SHIMMER & Shine

by Pamela Cox

Metallic thread and satin fabric may sound like an intimidating combination for embroidery, but neither material needs to be as difficult as their reputations might indicate. Learn simple tips and techniques to create a beautiful satin top sprinkled with shimmering snowflakes.

Simplicity 8523,
View B
(modified)



Download the Graceful Snowflakes 2013 Freebie design featured at right for free at gracefulembroidery.com.

SATIN SUGGESTIONS

For any project, it's important to understand the canvas that will serve as the background for the embroidery. Satin is a popular fabric choice for holiday projects since it's silky to the touch and reflects light to produce a shimmer. Although it's often used as a fabric name, satin is technically a weaving method. Satin fabric can be woven from a variety of fibers, including silk, rayon, cotton or polyester. In a satin weave, yarns are randomly floated over several others, as opposed to each yarn being anchored under only one other as in a plain weave. This weaving method produces a soft feel, lovely drape and wonderful shades of color, but it means that satin snags easily and ravel quickly.

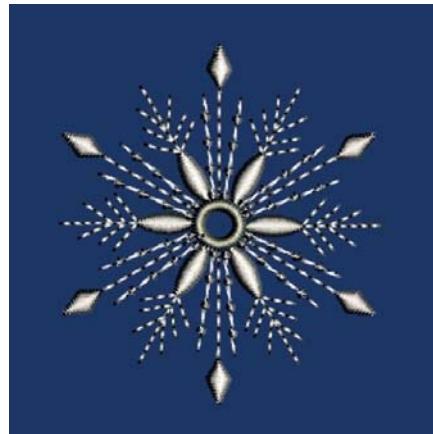
When purchasing satin, make note of the fiber content and manufacturer's recommended care instructions. Use new sharp needles and pins of the smallest gauge compatible with the fabric weight. For machine embroidery, use a size 65/9 microfiber needle when basting satin to stabilize in the hoop. Use a larger microfiber needle to embroider. Cut all satin pattern pieces in the same nap direction to ensure uniformity in the way each piece reflects light. During construction, pin generously. Because satin ravel quickly, serge- or zigzag-finish the seam allowances, or use an enclosed seam finish, such as a French seam.

When selecting embroidery designs for satin, look for high-quality, well-digitized designs. High-quality

designs are digitized to include the proper underlying stitches for full coverage without unnecessary density. Choose designs that are open and fairly lightweight, as very heavy or dense designs are counterproductive to satin's soft, flowing texture and graceful drape. The featured top includes a variety of delicate, open snowflake designs. The snowflakes are a smaller scale (between 2" to 4") in order to include several designs and create a feeling of movement as the snowflakes cascade over the shoulder.

METALLIC THREAD

Metallic thread catches the light and sparkles, making it a fun option for festive embroidery projects. Many embroiderers avoid metallic thread because it has a reputation for breaking and kinking as it comes off the spool. To minimize these problems, use high-quality, name-brand metallic thread. Another option for preventing breakage is to reduce the tension on the thread, which



can be accomplished a few different ways:

- Use a needle with a large eye, such as a specialty metallic needle or topstitching needle.
- Tightly hoop the fabric to eliminate any up-and-down motion caused by the needle repeatedly penetrating the fabric.
- Reduce the embroidery machine stitching speed by half. Reduce the speed more in high-density design areas.
- Ensure the thread feeds freely and without kinks through the machine and doesn't catch on any rough edges or machine parts.
- Closely monitor the embroidery so to quickly catch any broken or frayed thread.



SHIMMERING Snowflake Top

Make a classic satin shell
shine for New Year's Eve
by embroidering metallic
snowflakes on the shoulder.

materials .

Sleeveless shell pattern
(such as Simplicity 8523)

54"-wide mediumweight satin
fabric (amount according to
pattern envelope)

3 yards of matching single-fold
bias binding

3"x8" rectangle of lightweight
fusible interfacing

Thread: all-purpose polyester,
40-wt. rayon embroidery
& metallic (See "Sources.")

Needles: 65/9 microfiber, 80/12
topstitch (embroidery), 70/10
universal (construction)
& hand sewing

Stabilizer: lightweight cut-
away & tear-away/water-
soluble paper (See "Sources.")

1/4"-diameter button

10" of matching embroidery floss

Ultra-fine size 22 pins

Embroidery software

Press cloth

Snowflake embroidery collection
(2"- to 4"- diameter snowflakes;
see "Designs")

Temporary spray adhesive
(optional; see "Sources")



PREPARE

- Cut out the pattern pieces in the desired size. Before planning the embroidery, test-fit the pattern to make any necessary adjustments.
- On the front and back bodice patterns, draw the neckline, armscye and shoulder seam allowances to denote the actual area available for embroidery. If the pattern has a center-back seam, fold back the seam allowance, as the back pattern will be cut on the fold as one piece with a back-neckline closure.

LAYOUT

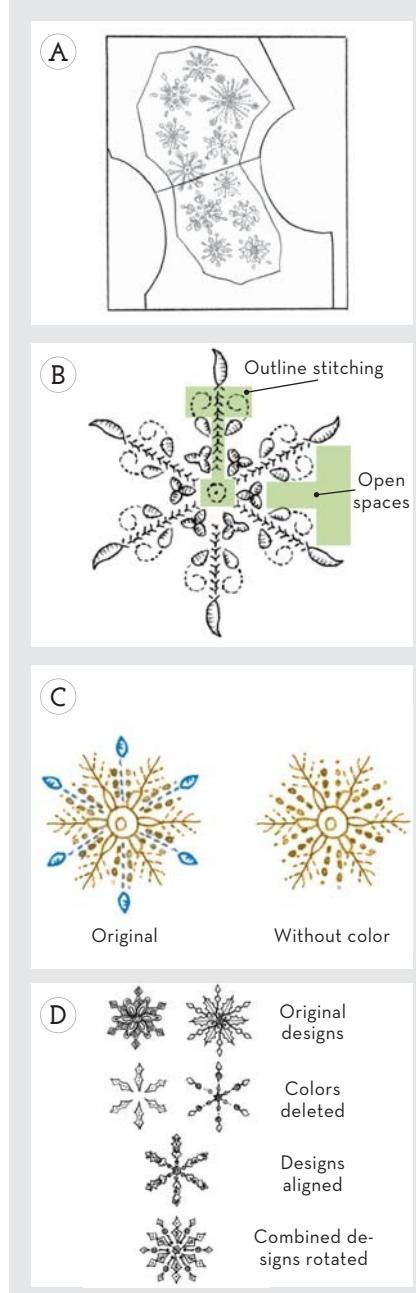
- The snowflake designs begin on the right front shoulder, and then continue over the shoulder seam and onto the back shoulder. When planning the design placement, place the snowflakes above the bust dart. If the pattern doesn't include a bust dart, hold the pattern up to your body and mark the bustline. Place all designs above the bustline and angle them toward the center front. Place the back designs over the shoulder blade. The designs may cross the shoulder seam, but don't center any one snow-

flake design directly over the shoulder seam, as this area is bulky due to multiple fabric layers.

- If the embroidery software allows scanning, overlap the front- and back-shoulder seam allowances and then scan the embroidery area into the software in a 360mm square workspace (A).
- If unable to scan in the actual patterns, measure the area available for embroidery, and then record for reference. In the embroidery software, open a basic Line Block font. Select the underline symbol on the keyboard, and then type it several times to create a straight line. To draw curved areas, enlarge the parentheses symbol. Using the grid background and the recorded measurements, draw the basic pattern shapes using the underline and parentheses symbols. Combine the symbols and save as an embroidery design. Although this design won't be stitched out, it can be used as a visual reference while planning the design placement.
- Select several snowflake designs of various sizes ranging from 2" to 4" in diameter, and then open them in the workspace. Begin arranging the designs as desired across the shoulder area, paying attention to spacing and balance. On the featured garment, smaller snowflakes were placed lower on the bodice front. When selecting larger snowflakes, use designs

with open spaces and lightweight stitching (B). The garment back is generally more able to support larger or denser designs. The layout was tweaked and reworked to achieve the most pleasing combination of positive and negative space. If needed, rotate or repeat snowflakes to create a harmonious arrangement.

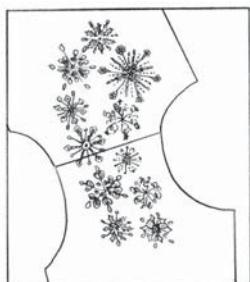
- In the featured layout, there are ten total snowflakes, some of which are the same design repeated or slightly edited. For example, the lower-right snowflake design was used three times in the layout, edited in three different ways. To create variations of one design, delete the desired color stops (C). If the designs or software don't allow for color stop deletions, stop and advance the embroidery machine through the desired colors during stitching. Stagger similar designs throughout the layout to create variation and interest.
- Another option for creating a new snowflake from existing designs is to combine elements from two designs in the software. Delete the desired color stops or design elements from each individual design. Align one design over the other design, and then rotate or enlarge the elements from each design as desired to create a new design (D). Make sure the lower design will stitch out first, and then save the new design under a new name.



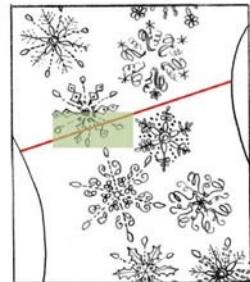
Note that embroidery designs are protected under copyright laws, so any and all edited designs may only be incorporated for personal use.



E



F



- Place all designs in the general desired area (**E**). Fine-tune the placement by checking that no front designs are pointing directly toward the bust. Instead, rotate the designs to point toward the center-front. To evenly distribute heavily stitched areas with more open designs, rotate the snowflakes as desired.
- Using the underline symbol, create a straight line. Change the line thread color to one that's not used in the snowflake designs. Align the straight line with the shoulder seam in the layout to create a placement guide when hooping the garment (**F**). Combine the line with the snowflake layout, and place it first in the color stitching order. Save the entire layout under a new file name.

CUT

- From the satin, cut one front and one back bodice on the fold. Cut several inches beyond each pattern right neckline and armscye to create a margin for hooping and shrinkage after embroidery. Baste guidelines denoting the right neckline and armscye cutting lines. Stitch a few tailor's tacks to denote the seam allowances.
- Stitch the darts according to the pattern guidesheet. Stitch only the right shoulder seam using a French seam; leave the sides seams and left shoulder seam unstitched.
- From the remaining satin, cut one 3"x8" rectangle for the back-closure facing. Fuse the interfacing rectangle to the satin rectangle wrong side following the manufacturer's instructions.

EMBROIDER

- Load the snowflake layout design onto the machine. Hoop a piece of lightweight cut-away stabilizer. Place the hoop onto the machine, and then embroider the shoulder-seam placement line onto the stabilizer.
- Remove the hoop from the machine. With the right side facing up, align the garment right shoulder seam with the stitched placement line on the stabilizer. To secure the garment to the stabilizer, pin the fabric close to the garment perimeter, making sure to keep the pins out of the stitching path or use the machine baste-in-the hoop function to stitch the fabric to the stabilizer. As an alternate method, use temporary spray adhesive. Lightly spray the stabilizer, and then smooth the fabric over the surface to adhere.

- Place the hoop onto the machine, and then embroider the snowflake designs. Once the embroidery is complete, remove the hoop from the machine and the fabric from the hoop.

- Remove the excess thread and stabilizer. If needed, place the embroidered area right side down on a terry cloth towel, and then press using a press cloth to protect the satin.

CONSTRUCT

- Trim the excess fabric from the right neckline and armscye following the previous basting. If needed, place the paper pattern piece over the garment to check the alignment, as some shrinkage may have occurred during embroidery.

- Stitch the left shoulder seam using a French seam.
- Serge-finish the satin rectangle perimeter.
- To create the center-back neckline opening, draw a $6\frac{1}{2}$ "-long line on a piece of tear-away/water-soluble paper stabilizer. At the line upper edge, draw an $\frac{1}{8}$ " line extending in both directions. Draw a $\frac{1}{4}$ "-wide box around the centerline.
- Center the stabilizer over the satin rectangle wrong side. Stitch along the centerline.
- With right sides together, center the satin rectangle over the back bodice, aligning the stitched line with the bodice center back and one rectangle short edge with the bodice neckline. Stitch the rectangle to the bodice along the marked box lines.
- Cut along the box center to within 1 " of the box lower edge. Clip to, but not through, each box lower corner (**G**).
- Remove the stabilizer following the manufacturer's instructions. Turn the rectangle toward the bodice wrong side; press. Hand-tack the facing at the opening lower edge to secure.
- Stitch the bodice side seams and lower edge according to the pattern guidesheet.
- To finish the neckline and armholes, press open one bias-binding long edge. Fold the facing back toward the bodice right side. With right sides together and beginning $\frac{3}{4}$ " from the back facing

seam, align the binding long raw edge with the bodice neckline; pin. When you reach the opposite neckline edge, trim the binding $\frac{3}{4}$ " from the facing seam. Stitch along the binding foldline through all layers (**H**).

- Clip the curves, and then fold the binding toward the garment wrong side; press. Slipstitch the opposite binding long edge to the garment wrong side to secure.
- Cut two binding lengths equal to the armscye circumference plus $\frac{1}{2}$ ". Press open one binding fold. With right sides together, stitch the binding short ends to create a circle. With right sides together, align each binding-circle long raw edge with one armscye raw edge. Stitch along the binding foldline. Clip the seam allowances, and then turn the binding toward the wrong side; press. Slipstitch the opposite binding long edge to the garment wrong side.

FINISH

- Thread a needle with a 10 " length of embroidery floss; knot one end. Bring the needle under the back neckline facing and up through the left opening-edge corner.
- Take a small stitch, pulling until a 5 "-long thread loop remains. Release the needle, but hold the long thread in your right hand fairly close to the loop. With your left hand, reach through the loop and take hold of the long thread. Slide the loop tight around the long thread, forming another loop in the process. Repeat this process, crocheting the thread until it's long enough for a $\frac{1}{4}$ " button

to pass through when the thread is folded in half.

- Pull the right thread all the way through the loop to tie it off. Insert the needle back through the fabric $\frac{1}{4}$ " below the starting point; knot on the wrong side.
- Hand stitch the button at the right neckline-opening corner. **S**

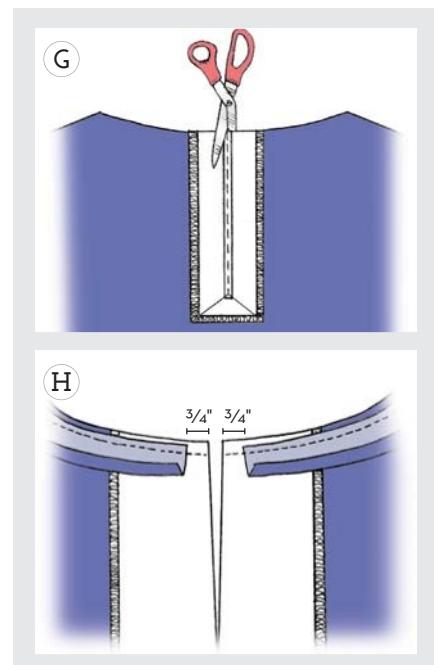
DESIGNS

Snowflakes: Graceful Embroidery
Graceful Snowflakes 2013 collection;
gracefulembroidery.com

SOURCES

Home Sew Inc. carries Stitch & Ditch paper stabilizer: homesew.com.

Sulky of America carries Metallic Sliver and Holoshimmer thread, KK2000 Temporary Spray adhesive and Soft 'n Sheer cut-away stabilizer: sulky.com.



LOVE Spell

by Stacy Schlyer



materials •

Supplies listed are enough to make an 11" x 42" runner.

5" square each of 4 coordinating print cotton fabrics (A; letter appliqués)

1/4 yard of white cotton fabric (B; letter background)

1/4 yard of striped cotton fabric (C; letter trim)

1/2 yard of white print cotton fabric (D; letter borders)

1 yard of print cotton fabric (E; backing & binding)

1/2 yard of low-loft batting

Thread: bobbin, matching all-purpose & polyester embroidery

Tear-away stabilizer

Rotary cutting system

4" appliquéd alphabet
(See "Design.")

1/4" quilting foot & walking foot (optional)

EMBROIDER

- Load the alphabet designs onto the machine. Cut four 9" squares from fabric B. Hoop one fabric-B square with a piece of tear-away stabilizer. Place the hoop onto the machine.
- Thread the needle with embroidery thread and the bobbin with bobbin thread. Embroider the first fabric-B square with the letter L, following the design manufacturer's instructions to appliqué and trim the desired fabric-A square.



Dress up your table this Valentine's day with a pretty table runner that features fun embroidered letters that spell out the reason for the season: LOVE!

- Remove the hoop from the machine and the fabric from the hoop. Repeat to embroider the letters O, V and E on the remaining fabric-B squares. Remove the excess thread and stabilizer from each square.

CUT

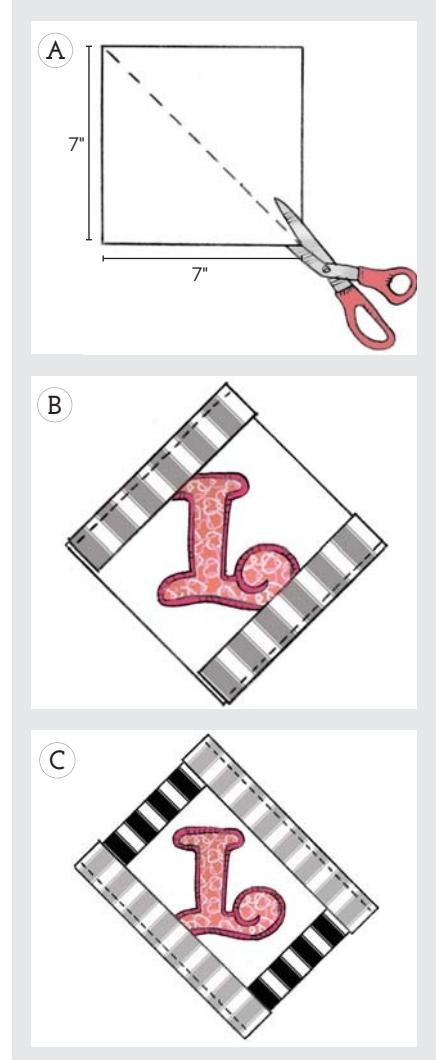
- Download the diamond template at cmemag.com/freebies. Use the template to cut a 6" diamond from each embroidered square, centering the letter in the diamond.
- From fabric C, cut eight 6"x1½" strips and eight 8"x1½" strips.

- From fabric D, cut eight 7" squares. Draw a diagonal line across each fabric-D square center, and then cut along the lines to create 16 triangles (A).

CONSTRUCT

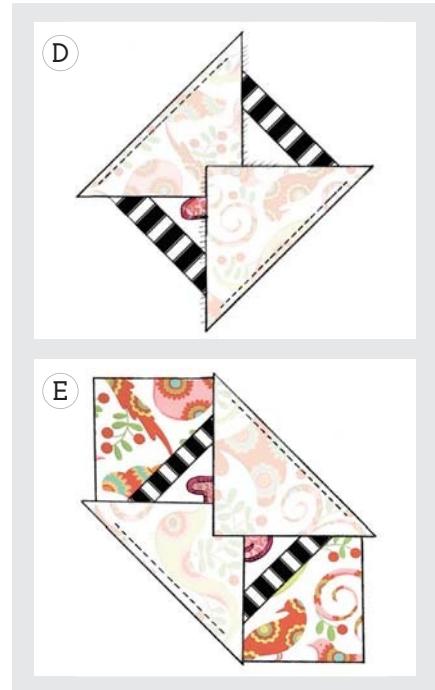
Use ¼" seam allowances unless otherwise noted.

- Install a ¼" foot if applicable. With right sides together, align one small fabric-C strip with one fabric-B diamond edge; pin. Repeat to align a second small fabric-C strip with the opposite



diamond edge. Stitch each strip (B). Press the seam allowances toward the strips.

- With right sides together, align one large fabric-C strip with one fabric-B diamond raw edge; pin. Repeat to align a second large fabric-C strip with the opposite diamond edge. Stitch each strip (C). Press the seam allowances toward the strips.
- With right sides together, center one fabric-D triangle long edge along one letter-panel raw edge;



pin. Repeat to align a second fabric-D triangle with the opposite panel edge. Stitch the triangles, but don't trim the excess triangle fabric beyond the panel edges (**D**). Press the seam allowances toward the triangles.

- With right sides together, center a fabric-D triangle along each remaining letter-panel edge; pin, and then stitch (**E**). Press the seams toward the triangles.
- Using the rotary cutting system, trim the letter panel to an 11" square, centering the letter within the square and leaving a $\frac{1}{4}$ " seam allowance at each diamond corner.
- Repeat to piece each remaining letter panel.
- With right sides together, stitch the letter-panel edges in order to create the word LOVE. Press the seams in one direction.
- From fabric E, cut enough strips measuring $2\frac{1}{2}'' \times$ the fabric width to create $3\frac{1}{2}$ yards of binding including $\frac{1}{4}$ " seam allowances.

Place the remaining fabric E wrong side up on a flat work surface. Center the batting over the backing. Center the embroidered panel right side up over the batting. Trim the batting and backing 2" beyond the embroidered-panel perimeter.

- Install a standard or walking foot. Pin or baste the runner layers, and then quilt the runner as desired. The featured runner was stitched in the ditch along the triangle and fabric-C strip seams.
- Once quilting is complete, trim the backing and binding edges even with the embroidered panel perimeter.

FINISH

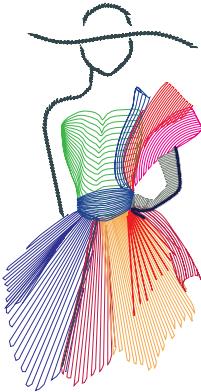
- Piece together the binding strips with right sides together along the short edges to form one continuous strip. Join each strip using a 45°-angle seam to reduce bulk; press open. Cut one strip end on the diagonal, and then fold it $\frac{1}{2}$ " toward the wrong side; press.

Fold the strip binding in half lengthwise with wrong sides together; press. Align the binding raw edge with one quilt long edge on the right side; stitch using a $\frac{1}{2}$ " seam allowance. At the first corner, stitch to within $\frac{3}{8}$ " from the edge, backstitch for two stitches and remove the quilt from the machine. Fold the binding strip up at a 45° angle, and then back down to align with the adjacent table runner edge; continue stitching. Miter all corners in this manner as you reach them.

- Trim the binding end $\frac{1}{2}$ " beyond the binding beginning. Tuck the binding end into the diagonal seam at the binding beginning and smooth the ends together. Finish stitching the binding.
- Wrap the binding around the runner raw edges toward the wrong side; pin, and then slipstitch the binding fold to the runner back. §

DESIGNS

Lettering: Designs by JuJu, Chunky Curls Appliqué Alphabet: designsbyjuju.com



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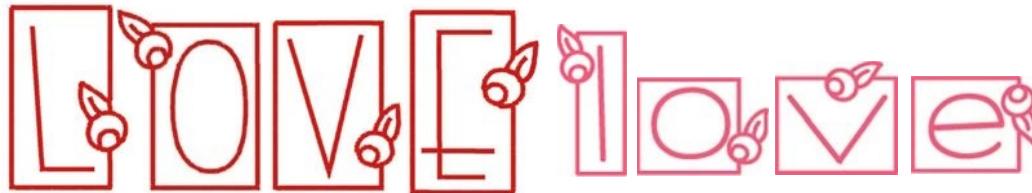


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PFAFF



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Download the Swirl design for
free at cmemag.com/freebies
until Feb. 28, 2015.

SWEATER *Stitching*

by Pattie Otto

Learn expert techniques
for adding embroidery to
basic ready-made sweaters
or cardigans.

SWEATER SELECTION

- Select a light- to mediumweight ready-made sweater with a smooth surface. Avoid open-knit sweaters because they don't offer enough support for embroidery designs.
- Heavyweight sweaters are too thick and bulky, creating compression in the embroidery designs that results in distortion and puckering.
- Uneven sweater knit patterns, such as cable or deep rib knits, are too bumpy and cause an uneven finished embroidery design.
- Preshrink cotton sweaters in the same manner as the chosen finished laundering method. Don't preshrink acrylic sweaters unless the finished project will be laundered in hot water.
- Always test-stitch on a fabric scrap before embroidering the actual sweater. Search for sweater knit fabric that's identical in weight, texture and fiber content at thrift stores.

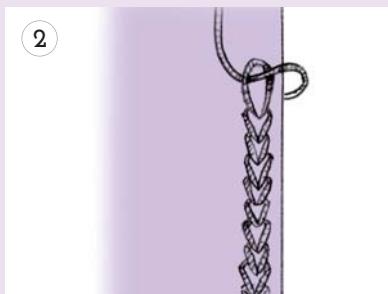
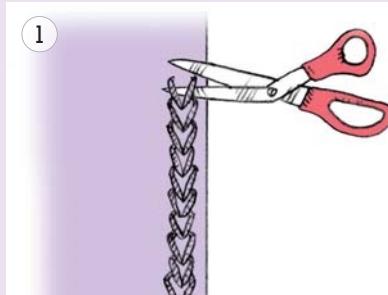
DESIGN CHOICE

- Select designs that are relatively open with a lower density and a single stitching layer. Designs with wide satin stitch columns work well on light- to medium-weight sweaters.
- Avoid extremely dense designs, especially with multiple stitching

SWEATER SURGERY

Learn how to successfully disassemble a ready-made sweater to add embroidery.

- Cardigans are easy to embroider because the front and back are easily accessible through the center-front closure. To embroider pullover sweaters, one or more seams needs to be removed to access the neckline or sleeves.
- Most ready-made sweaters are constructed by combining premade body pieces. The front(s), back and sleeves are knit to a specific size, and then stitched together with a chainstitch. The neckband is stitched to the sweater body in the last step.
- To remove a sweater seam, cut one chainstitch at the V-shaped stitch upper edge near the side-seam or sleeve lower edge depending on the area to be embroidered (1). Gently tug the stitches to loosen a yarn tail (2). Pull the tail to separate the seam.
- Remove the stitching from the entire side or sleeve seam, or end at the armhole, whichever gives access to the area to be embroidered.
- To remove only part of a seam, pull the yarn tail through a loop on the chainstitch to secure.
- Avoid removing a sweater collar. The collar is attached to the body using a different method than the main body pieces, so it's difficult to successfully reconstruct.





layers and shading layers, such as animal designs. The thread thickness is too heavy for the knit fabric. Don't select designs with outline details because the sweater thickness prevents evenly aligned stitching.

- Choose designs without narrow satin stitch columns and outline designs; the tiny stitches sink



into the fabric texture and damage the yarn.

STABILIZERS

- Fabrics with stretch, including ready-made sweaters, require a cut-away stabilizer to prevent design distortion during stitching and warping during normal wear and washing.
- Select a soft mesh cut-away stabilizer for light- to medium-weight sweaters to create sufficient support for an embroidery design.
- Mediumweight sweaters require a 1.5- to 2-ounce cut-away stabilizer to support the sweater weight and prevent distorting the loft.
- Matching cut-away stabilizer to the sweater fabric color is a professional touch that prevents unseemly contrasting stabilizer from being noticed, especially in cardigans with an open front. However, most cut-away stabilizers are only available in black, white or ivory. Easily create custom colors with dye or markers to perfectly match cut-away stabilizer to your sweater color (A).
- Most mesh cut-away stabilizers are made from nylon fibers. Dyes made for natural fibers can be used to dye stabilizers, but produce a lighter shade than normal.
- The majority of cut-away stabilizers are made from blended synthetic fibers. Select a dye made specifically for polyester with a color booster to produce rich color, such as iDye Poly.
- Before embroidery, dye several two-yard pieces of stabilizer at a time in order to have several colors on hand (B). Add any leftover stabilizer to your stash for future projects. Wash the stabilizer in a washing machine with towels and light agitation to thoroughly wet before dyeing.
- For the best results and most vibrant color, dye the stabilizer using the stovetop method and following the manufacturer's instructions.
- To dye stabilizer in a washing machine, follow the manufacturer's instructions, but add a few old towels into the washer to add the



Without Topper



With Topper

extra fabric weight needed to dye correctly. Note that the towels will be dyed along with the stabilizer.

- Once the stabilizer is dyed, wash the stabilizer and towels in hot water with detergent to prevent future bleeding. Remove the stabilizer and towels from the washer, and then run a load with just the towels and bleach to remove excess dye from the washer.
- Dry the stabilizer in the dryer or lay flat to dry. Once the stabilizer is dry, set an iron to the synthetic setting and press the stabilizer flat, using a press cloth if needed. Use spray starch or stiffener to add extra body that was lost during the dyeing process.
- Use permanent fabric markers to color white cut-away stabilizer. Select a color that closely matches the sweater color. Place a piece of wax paper under the stabilizer to prevent bleed through. Color the stabilizer using the fabric marker (**C**). Allow the ink to dry, and then heat set the ink according to the manufacturer's instructions.

TOPPERS

- Selecting the correct topper is just as important as selecting the correct stabilizer to achieve professional results.
- Water-soluble toppers prevent the embroidery stitches from sinking into the sweater loft during embroidery and after laundering, creating improved design definition (**D**). Use a water-soluble topper with open embroidery designs, as it dissolves completely in warm water and leaves no trace between the design elements.
- Heat-removable toppers are best for wool and dry-clean only sweaters. Avoid heat-removable toppers on acrylic sweaters because the heat needed to melt the topper could damage the sweater. Always test toppers in an inconspicuous area following the manufacturer's instructions.
- Plastic toppers are permanent and remain under the embroidery design after washing. They keep the stitches on top of the fabric



Without Topper



With Topper

and prevent the nap from peeking through satin stitches and block the sweater color from bleeding through the embroidery (**E**). Only use plastic toppers on filled designs, as open designs allow the topper to show through the embroidery.

DESIGN PLACEMENT

- Place basic designs around the neckline, following the sweater hem or bordering a sleeve lower edge. Simple flower designs add fun and whimsy to a basic cardigan (F).
- Cluster a few floral designs under the front neckline for cute flair (G).
- Mirror image or rotate a large swirl design on a cardigan front for an elegant touch (H).



HOOPING

- Sweaters present many of the same hooping challenges as other stretchy fabrics. To prevent hoop burn and the fabric from stretching out of shape during embroidery, combine a cut-away stabilizer with an adhesive.
- Firmly hoop a piece of mesh cut-away stabilizer. Spray the stabilizer with temporary spray adhesive. Place the sweater over the stabilizer, centering the design markings within the hoop; finger-press the sweater in place, making sure not to stretch or distort the sweater.
- Or hoop a piece of adhesive water-soluble or tear-away stabilizer. Place the sweater onto the adhesive, centering the design markings within the hoop. Float or tape a piece of cut-away stabilizer on the hoop wrong side under the design area.
- After hooping, place the appropriate topper over the sweater. Use the baste-in-the-hoop function or a basting stitch to secure the topper to the sweater.

EMBROIDER

- Place the hoop onto the machine. Position the excess sweater fabric away from the hoop. If available, attach an extension table to the machine to help support the excess bulk.
- Install an 80/12 or 90/14 universal needle into the machine. If skipped stitches appear, install a stretch or ballpoint needle and/or decrease the machine speed.
- Embroider the sweater with the desired design.

FINISH

- Once the embroidery is complete, remove the hoop from the machine and stabilizer from the hoop. Trim the excess stabilizer $\frac{1}{4}$ " beyond the design perimeter.
- To remove water-soluble stabilizer, trim the excess stabilizer as close to the stitching as possible. Soak the design in warm water and gently agitate the fabric. Change the water frequently. If the sweater is machine washable, place the sweater into the washer with lukewarm water on a gentle cycle. Gently squeeze out the excess water and lay flat to dry.
- Follow the manufacturer's instructions to remove heat-removable topper.
- To remove plastic toppers, place your finger next to the design perimeter and gently tear away the topper. Use tweezers to easily remove small pieces.
- Pin the sweater side or sleeve seam with right sides together. Hand stitch the seam using the remaining sweater yarn. Or select a straight stitch on a sewing machine or serge the seam. To prevent the seam allowances from rolling, place water-soluble basting tape along the seam allowance before stitching. §

DESIGNS

Flower: Great Copy Patterns, Flower Whimsy; greatcopy.com

Nautical Anchor: Embroidery Library, Anchors Aweigh; emblibrary.com

Swirl: Download the design for free from cmemag.com/freebies until Feb. 28, 2015.



tip

Place a piece of adhesive water-soluble stabilizer between the plastic topper and sweater before embroidering. The stabilizer protects the sweater yarn from damage when using tweezers to remove the topper.

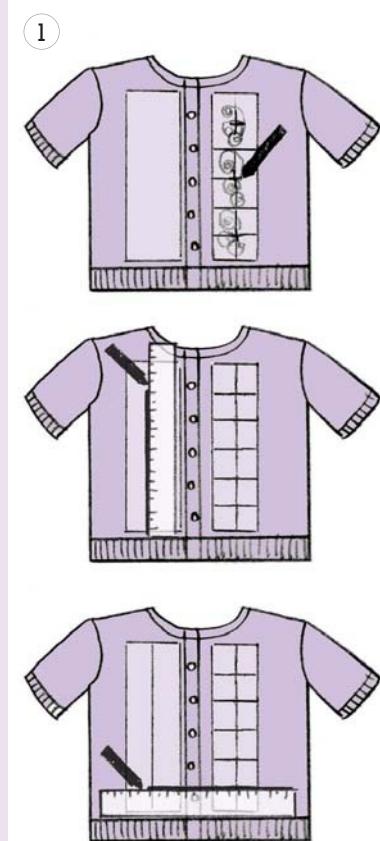
MAKE YOUR MARK

Lofty and uneven sweater fabrics are challenging to mark. Follow these steps to accurately mark the design placement.

- Position the sweater on a flat work surface, being careful not to pull or distort the sweater. Remove the paper backing from a piece of adhesive water-soluble stabilizer.
- Place the stabilizer over the sweater right side with the adhesive side facing down over the embroidery area; finger-press in place. Print the design template and place over the stabilizer as desired; secure with tape. Mark the design center on

the stabilizer using a removable fabric marker.

- When placing mirrored designs, place the adhesive stabilizer on both cardigan front pieces and arrange the printed templates over the stabilizer. Mark the design center and each vertical and horizontal centerline on the stabilizer.
- Button the cardigan. Measure from the button centers to the vertical design markings. Use this measurement to mark the opposite sweater front from the button centers. Repeat to measure and mark the horizontal lines (1).





HEART TO *Heart*

by Sandy Lightfoot

Create a pair of freestanding lace earrings and a necklace, and then mount them onto a Valentine's Day card for a perfect gift presentation.



Download the earring and necklace designs and card template for free from cmemag.com/freebies until Feb. 28, 2015. The designs will be available for purchase at sandylightfoot.com after the expiration date.

materials .

Red & white embroidery thread

4" x 4" hoop

Water-soluble stabilizer

Two earring wires
(See "Source.")

26" length of red, black or white $\frac{1}{8}$ "-wide satin ribbon (for necklace)

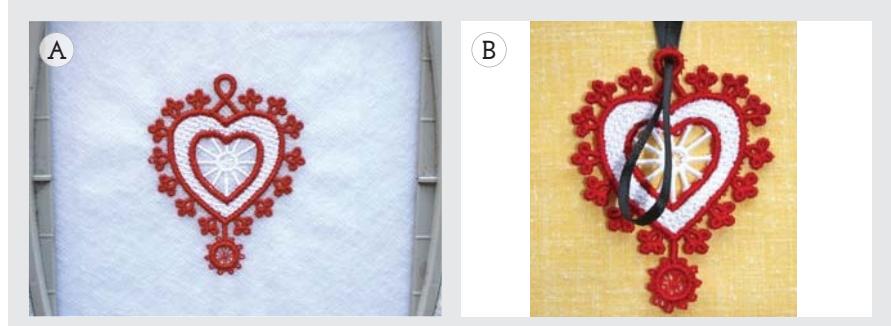
10 $\frac{1}{2}$ " & 8" length of $\frac{1}{4}$ "-wide ribbon (for card)

8 $\frac{1}{2}$ " x 11" sheet each of 100-pound & 20-pound paper

Tape: clear & double-sided paper-release

Craft knife

Pendant & earring embroidery designs



EMBROIDER

- Download the earring and pendant designs from cmemag.com/freebies.
- Hoop a piece of water-soluble stabilizer.
- Flip over the hoop and center another piece of stabilizer over the wrong side; secure using clear tape.
- Load the pendant design onto the machine.
- Thread the machine needle and bobbin with white embroidery thread. Place the hoop onto the machine. Embroider the heart center.
- Thread the machine needle and bobbin with red embroidery thread. Embroider the remaining design (A).
- Remove the hoop from the machine and the stabilizer from the hoop.
- Cut away the stabilizer $\frac{1}{4}$ " from the design perimeter.
- Hold the embroidery under warm to hot water until most of the stabilizer is dissolved. Some stabilizer must remain to provide stiffness to the design. If some open areas are plugged, blow through the embroidery to make the openwork more defined.
- Place the pendant flat on a piece of aluminum foil to dry. Flip the pendant over after an hour to speed the drying process.
- Repeat to embroider the earrings.

CONSTRUCT

- Fold the 26" ribbon in half widthwise. Insert the ribbon fold from back to front through the upper pendant hole (B).
- Insert the ribbon ends through the ribbon loop. Pull the ribbon ends to tighten the slipknot.
- Insert one earring wire through each earring upper hole.

CHANGE OF HEART



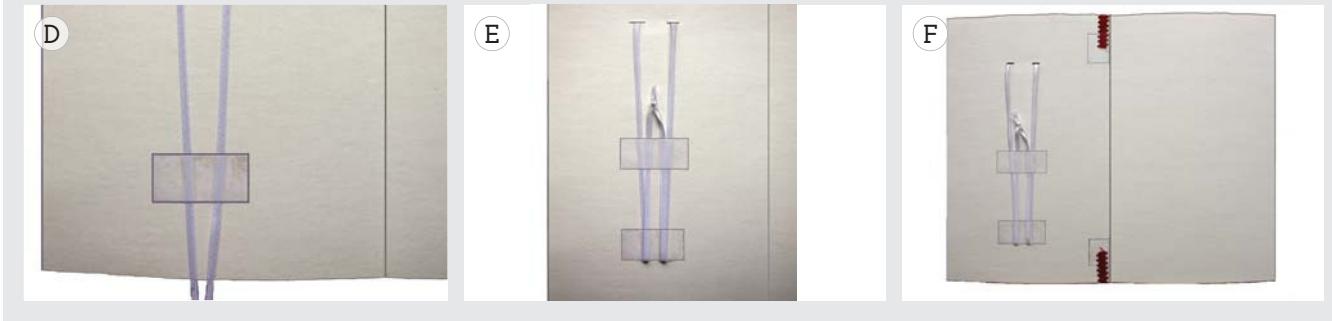
Vary the thread colors and add embellishments for the perfect gift any time of year.

- Change the color scheme and hand stitch coordinating or contrasting beads onto the freestanding lace at central points (1).
- Add hot-fix crystals along the design for a bit of sparkle (2).
- Add pony beads just above the pendant for extra color and weight (3).
- Use similar thread colors for a subtle look. Add extra color with a contrasting ribbon (4).



CARD

- Download the card templates at cmemag.com/freebies.
- Using a color printer, print the outer card onto 100-pound paper.
- Print the inner sheet onto 20-pound copy paper. Trim $\frac{1}{8}$ " from the paper perimeter.
- On the outer-card right side, lightly score along the marked crease line using a craft knife. Fold the card with wrong sides together along the scored line.
- With right sides together, fold the inner card in half widthwise; finger-press firmly to crease.
- Cut three $\frac{3}{4}$ " lengths of double-sided tape. Place one piece on each earring and pendant wrong side (C).
- Using a craft knife, cut two slits along the black marks printed on the card front.
- With the pendant right side facing up, insert one ribbon end through each slit and pull to the wrong side.



- Position the pendant on the card according to the photo at right. Remove the backing from the double-sided tape. To separate the backing from the adhesive, poke a pin into one corner.
- Finger-press to adhere the pendant to the card. Turn the card to the wrong side. Place a short piece of clear tape over the ribbons to secure (**D**).
- Knot the ribbon ends, and then fold the knotted end upward and apply another piece of tape (**E**).
- Wrap the $10\frac{1}{2}$ " ribbon vertically around the card front next to the crease. Fold the ribbon ends toward the card wrong side; secure using clear tape (**F**). To stabilize the ribbon on the card, place a $\frac{1}{2}$ " length of clear tape over the ribbon center.
- Tie the 8" ribbon into a bow. Place a small piece of double sided tape on the bow wrong side.

Remove the tape backing and finger-press the bow over the clear tape.

- With the wrong side facing up, place the outer card on a flat work surface. Place the folded inner card over the outer-card right half, aligning the creases. Apply three 1" pieces of clear tape evenly along the inner-card fold to secure the cards together. Close the card to ensure it folds neatly; adjust if necessary.
- Remove the tape backing from the earrings. Position the earrings on the card according to the photo at right; finger-press firmly to adhere. **S**

DESIGNS

Download the earring and pendant designs for free from cmemag.com/freebies until Feb. 28, 2015. The designs will be available for purchase at sandylightfoot.com after the expiration date.

SOURCE

Fusion Beads carries earring wires:
(888) 781-3559, fusionbeads.com.



by Pamela Cox

DEAR *Pamela,*

Do I really need to have the most expensive machine on the market to enjoy machine embroidery?

Signed,
Penny Pincher



Dear Penny Pincher,

Yes and no. The true answer to this question is you should have the most expensive machine you're able to afford. The difference between a basic embroidery machine and a top-of-the-line embroidery machine may make the difference in how long or short the learning curve is while acquiring the necessary skills to produce a desired project. Bells and whistles really do make a difference. You don't necessarily need the most expensive machine out there, but don't sell yourself short just because you might be a novice.

As with most products on the market, price point dictates available functions. For example, buy a basic car model at a low price and you'll have a vehicle that runs just fine, but might feature a clutch rather than automatic shifting. It will get you from point A to point B, but you might have to open windows for air because there's no air conditioning, resulting in a noisy ride. At toll booths, the window might need to be cranked open versus an automatic button, while more expensive models offer a single-touch open/close feature.



Turn the page for a handy
MACHINE MATCHMAKER chart to help
you select the right machine!

Basically, the same goal is accomplished, but the ease in which it happens varies and therefore the enjoyment and how frequently the product will be used also varies.

The same is true for embroidery machines. More expensive machines not only offer additional functions, such as exact positioning for design placement, but easier methods for completing basic functions, such as automatically adjusting bobbin and/or presser foot tension for various fabrics. More expensive machines offer larger viewing screens with better graphics and often feature many functions normally only available with the additional purchase of computer editing software, such as re-sizing, flipping, combining designs or adding lettering to a layout. High-end machines usually have a larger bobbin capacity, resulting in fewer stops for high-stitch count designs. They usually accept larger hoops, which allows for embroidering larger initial designs, as well as fewer hoopings when stitching large, combined layouts. Higher-end machines are also made of heavier, more durable materials, such as metal rather than plastic.

When considering what embroidery machine to purchase, make a list of what's important to your sewing needs; whether it's the capacity to stitch large designs, wider stitches, finer heirloom stitches, self-threading needles or another feature that's a must-have for you. Take the time to compare features and go to a local store to test out the various models. Keep in mind the added benefits of purchasing through a local dealer. Local support is extremely important in gaining

complete, first-hand knowledge of the new machine and will remain important for future issues and servicing.

All embroidery machines are well worth the investment. Machine embroidery on any level, beginner through expert, is a fun and creative way to add a new dimension to your sewing projects.

DO YOU NEED EXPERT EMBROIDERY ADVICE?

Send your questions to Pamela Cox at info@cmemag.com for a chance to be featured in an upcoming issue and receive a fantastic prize.

DESIGN

Dollar Sign: Embroidery Library, Dollar Sign (J1566); emblibrary.com

SOURCES

Baby Lock provided the Ellisimo Gold II sewing and embroidery machine: babyllock.com.

Bernina provided the E 16 multi-needle embroidery machine image: bernina.com.

Husqvarna Viking provided the Designer Diamond Deluxe sewing and embroidery machine: husqvarnaviking.com.

Pfaff provided the Creative Performance sewing and embroidery machine: pfaff.com.

MACHINE MATCHMAKER

Find the right machine for you based on the desired functions, skill level and price point.

BEGINNER



Providing you have a separate sewing machine, it's best to purchase an embroidery machine that specifically features embroidery to minimize the learning curve.

Look for ease in threading and basic operating functions, a minimum 5"x7" hoop size and some editing capabilities, such as moving a design within the hoop, rotating designs in 90° increments and mirror-imaging.

One useful function to look for is the baste-in-the-hoop feature, which allows for checking design placement, a visual of the full design size and securing the fabric to the stabilizer without hooping (**A**).

Ensure the machine is compatible with your current computer operating system and that transferring designs is easily accomplished either by USB stick or a cable.

Be aware of resale value or the opportunity to trade the machine to a higher level as your skills develop.

INTERMEDIATE



Most embroidery machines at this level incorporate regular stitching functions.

Consider not only the amount of built-in stitches and designs, but ensure they're ones you would enjoy using (**B**).

Ensure the machine has the capability to combine designs and/or add lettering to designs. Consider available hoop sizes and look for more advanced editing capabilities, such as resizing and rotating designs at various degrees.

Design placement on a wider range of projects becomes important at this level. Look for a machine that offers additional placement aids, such as a design positioning system or templates that work with the hoops.

Look for a machine that has a large viewing screen with easy-to-see functions, crisp color and user-friendly button symbols.

An embroidery machine is basically a computer that stitches designs. Find out if software updates are offered and if they're downloadable to your computer or if you need to bring the machine to a dealer. Increase your computer savvy along with your embroidery skills for the best results.

Consider purchasing additional editing software, which adds a higher level of creativity by allowing multiple designs to be easily manipulated on a computer screen and seen in the overall relationship to one another. It also affords an easier method of saving design combinations for future use.

Dealer support is still important not only for learning the advanced machine functions, but also providing creative sewing classes.



ADVANCED

A high-end machine with all the bells and whistles is ideal. Newer machines offer the latest technology not only in precision placement, but also thread feeding systems that produce smooth, even stitching.

Many editing functions only available from editing software are now available within the machine, such as resizing designs with the added benefit of proportionately adjusting the stitch count for easy, last-minute adjustments (**C**).

Choices of built-in stitches and designs increase at this level (**D**). Many machines allow combining stitches with designs or layering stitches for endless creativity.

Look for a machine that supports the type of sewing you most often do. If you stitch and embroider heirloom garments, look for a machine that offers a narrow entredeux stitch and other delicate stitches. Ensure the machine is able to easily adjust to stitch and embroider on delicate fabrics. If quilting and embroidery is your main interest, look for very large hoop and bobbin capabilities. Also be aware of the available space between the needle and the machine body.

Computer software becomes more important at this stage, along with computer skills. Software should allow a pattern to be scanned into the editing program, affording a visual of the space and shape available for design placement.



PROFESSIONAL

A multi-needle machine is essential for small embroidery businesses. A four- to 10-needle machine is adequate, though larger machines are available (**E**).

Consider the ease of embroidering individual designs, as multi-needle machines focus on embroidering multiple designs at once for mass production.

Camera-aided design placement becomes necessary to show precise needle positioning.

Machines at this level feature automatic color changes. Plus, on-screen editing capacity allows for design changes in just one or two of the multiple stitchouts.

Look for machines that allow you to change the bobbin without removing the hoop, which is helpful for very large embroidery.

Specialty frames are often available for machines at this level, such as those for totes and purses or baseball hats. Hoops are secured differently on multi-needle machines, making many ready-made articles easier to embroider.

Dealer support continues to be important. If you're starting a business, take advantage of all the benefits your local dealer provides and invest in additional classes to make the most of your machine.

Explore the **CME editors' blog** for the best embroidery tips, guest bloggers and a weekly chance to win exciting prizes. Visit cmemag.com/blogs/cme.



One to Follow

Anja Rieger hails from Germany and writes frequently on



her self-titled blog that focuses on almost every aspect of creating. Her embroidery possesses the wonderful combination of quirkiness and sweet charm that has endeared many fans and followers. Her expertise in digitizing brings to life her magical designs, which she creates with hand and machine embroidery.

Got Inspiration?

Check out our CME Pinterest Boards for historical textile inspiration, such as this early 19th century Persian rug. Made from felted wool and appliquéd, this is an excellent example of the intricate embroidery work found in early designs of Persian woven goods.



Photo courtesy of Augusta Auctions.

Use the skills and techniques from this issue to make projects featured on cmemag.com/freeprojects.



VELVET ELEGANCE

by Linda Turner Griepentrog

Learn techniques and tips for embroidering velvet in "Royal Velvet" on page 24, and then make a gorgeous velvet kimono jacket.



LOVE NOTE by Shannon Dennis

Pick up tips from Lisa Archer in our new "In The Hoop" column on page 20, and then create more fun ITH projects that are perfect for Valentine's Day.



CRAZY IN LOVE by Kim Hanson

Stitch the romantic "Love Spell" table runner on page 46 and then use scraps to create a festive crazy quilt for your sweetheart.



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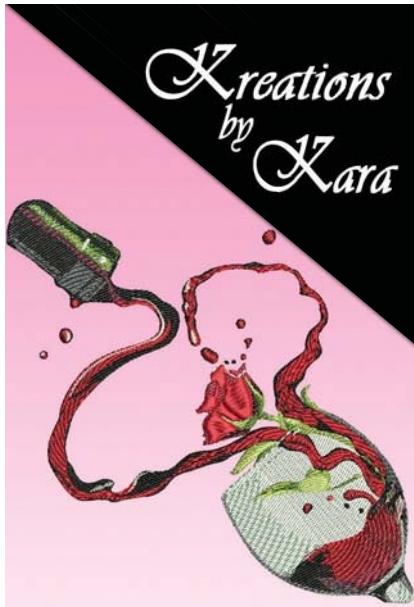
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Owner: F+W Media, Inc., 10151 Carver Road, Suite #200, Cincinnati, OH 45242. 11. Known bondholders, mortgages, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages or other securities: None. 12. Tax status: Has Not Changed During Preceding 12 Months. 13. Publishing title: Creative Machine Embroidery. 14. Issue date for circulation date before September/October 2014. 15. The extent and nature of circulation: A. Total number of copies printed (Net press): 38,222. Average number of copies each issue during preceding 12 months: 38,222. B. Paid circulation: 1. Mailed outside-county paid subscriptions: Average number of copies each issue during the preceding 12 months: 25,361. Actual number of copies of single issue published nearest to filing date: 25,361. 2. Mailed in-county paid subscriptions: Average number of copies each issue during the preceding 12 months: 0. Actual number of copies of single issue published nearest to filing date: 0. 3. 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